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HUNGARIAN EXHIBITION

19 - - 08



PROGRAMME

PRICE

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EARLS COURT

The People.



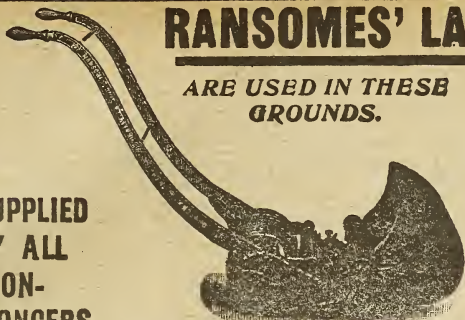
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ALL


SATURDAY'S NEWS

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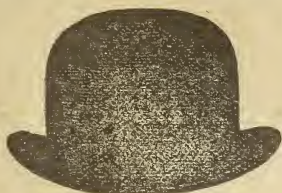
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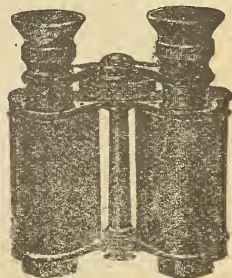
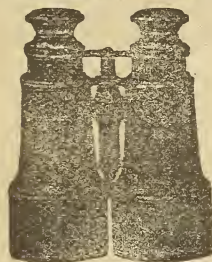
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BAND PROGRAMMES.

FRIDAY, AUGUST 21, 1908.

H.M. 7th (Queen's Own) HUSSARS.

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IMPERIAL COURT.

From 3.15 to 5.45.

- | | | | | |
|-------------------|-----|---------------------------|-----|---------------|
| 1—MARCH | ... | "Entry of the Gladiators" | ... | <i>Fucik</i> |
| 2—OVERTURE... | ... | "Haydee" | ... | <i>Auber</i> |
| 3—THE DREAM WALTZ | ... | ... | ... | <i>Straus</i> |
| 4—SUITE | ... | "Peer Gynt" | ... | <i>Grieg</i> |
- (1) Allegretto Pastorale. (2) Death of Ase. (3) Anitra's Dance.
 (4) Dance of the Imps in the Halls of the Mountain Kings.
- | | | | |
|----------------------|--------------------|-----|--------------------|
| 5—SONG (Cornet Solo) | "Sing me to Sleep" | ... | <i>Green</i> |
| 6—SELECTION | "The New Aladdin" | ... | <i>L. Monckton</i> |

Introducing—Song, The Cadi—Duet, The Dream of You—Duet, Oh! Pau!—Trio, Three Big Heads—Duet, Down where the Vegetables Grow—Song, The No-Hat Brigade—Sextet, Taking a Trip—Song, The Miniature Girl—Song, Rub the Lamp—Finale, Act I—Song, Bedtime at the Zoo—Duet, I want to be a Mortal—Song, Grandmamma—Song, I'm Lally—and Song, Sur la plage.

Interval of 15 Minutes.

- | | | | |
|---------------------------|-----------------------|-----|----------------|
| 7—INTRODUCTION to 3rd Act | "Lohengrin" | ... | <i>Wagner</i> |
| 8—TARENTELLE DES SALONS | "Napolitaine" | ... | <i>Jullien</i> |
| 9—SCENES from | "La Boheme" (Italian) | ... | <i>Puccini</i> |
- Puccini, one of the youngest present day Italian composers, has made a distinct impression with his opera "La Boheme," that moves in the atmosphere of the Latin Quarter, Paris, and in its music boasts all the abandon and sauciness of the Bohemian element identified with that notorious section of the French Capital. Heroine of the piece is Mime, fickle of her love, though, now loaning it to a musician, now to a painter. In her honour Puccini has written some intensely passionate songs. The snap, sparkle and swing of "La Boheme's" measures will be found refreshing indeed.
- | | | | |
|--------------|-------------------|-----|-----------------|
| 10—VALSE | "The Merry Widow" | ... | <i>Lehar</i> |
| 11—SELECTION | "Patience" | ... | <i>Sullivan</i> |
| 12—TWO-STEP | "Navaho" | ... | <i>Alsteyne</i> |

Band of H.M. 7th (Queen's Own) Hussars continued over.

H.M. 7th (Queen's Own) Hussars—*continued.*

WESTERN GARDENS.

From 7.30 to 11.

- | | | | | |
|--|------------------------|-----|-----|-----------|
| 1—GRAND MARCH from | "Tannhauser" | ... | ... | Wagner |
| 2—OVERTURE | "Mirella" | ... | ... | Gounod |
| 3—VALSE | "The Chimes" | ... | ... | Partridge |
| 4—SELECTION from... | "Miss Hook of Holland" | ... | ... | P. Rubens |
| Introducing—Cheese Chorus—Concerted Number—The House that Hook Built—Song, Cream of the Sky—Song, Fly Away Kite—Song, The Flying Dutchman—Song, Soldiers of the Netherlands—Duet, The Sleepy Canal—Song, A Pink Petty from Peter—Madrigal, Bottles—Song, Little Liqueurs—Song, Little Miss Wooden Shoes—Dance and Song, Tra! La! La! | | | | |
| 5—BELL POLKA | "Big Ben" | ... | ... | d'Albert |

Interval of 15 Minutes.

- | | | | | |
|---|--------------------|-----|-----|-----------|
| 6—MARCH | "Coronation Bells" | ... | ... | Partridge |
| 7—BALLET MUSIC from | "Faust" | ... | ... | Gounod |
| This "Ballet" is not in the original score of "Faust"; it was written for a performance at the Academie Imperiale. It takes place on the Brocken, where, to tempt Faust, Mephistopheles causes the greatest beauties of antiquity to appear before him. | | | | |
| 8—VALSE | "Luna" | ... | ... | Lincke |
| 9—SELECTION | "San Toy" | ... | ... | Jones |
| 10—AN INDIAN ROMANCE | "Hobomoko" | ... | ... | Reeves |

Interval of 15 Minutes.

- | | | | | |
|---|----------------------------|-----|-----|--------------|
| 11—PATROL OF THE MOUNTAIN GNOMES | ... | ... | ... | Eilenberg |
| 12—REMINISCENCES OF VERDI | ... | ... | ... | arr. Godfrey |
| 13—SERENADE | "Baby's Sweetheart" | ... | ... | Corri |
| 14—SELECTION | "The Girls of Gottenberg" | ... | ... | Caryll |
| Introducing—Song, Otto of Roses—Duet, The Birds in the Trees—Song, Titsy Bitsy Girl—Duet, Two Little Sansages—Trio, Off to Gottenburg—Song, The Only Girl—Song, The Special Envoy—Song, A Glass of Beer—Song, Berlin on the Spree. | | | | |
| 15—PARAPHRASE VARIATIONS
on an Old Irish Air | "The Wearing o' the Green" | | | Douglas |
| The variations on the above theme are written for both reed and brass instruments in a variety of forms. Each variation in turn reproduces the melody in a manner both quaint and whimsical, but special attention is drawn to the last one (written in march form), which the composer wrote on his return from a Sousa Concert. | | | | |

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
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QUEEN'S COURT.

From 1 to 2.30.

1—MARCH	"Turks"	<i>Toller</i>
2—OVERTURE...	"The Caliph of Bagdad"	<i>Boieldieu</i>
3—WALTZ	...	...	"Love's Messenger"	...	...	<i>Schneider</i>
4—TONE PIECE	...	...	"Le Sourire Charmant"	...	...
5—FRENCH POLKA	...	...	"The Wanderer"	...	...	<i>Fahrbach</i>
6—SONG	...	...	"Suomi Sang"	...	...	<i>Pacius</i>
7—SELECTION...	...	...	"Bank Ban"	...	...	<i>Erkel</i>

QUEEN'S COURT.

From 3.30 to 5.30.

1—MARCH	...	...	"Admiral Stosch"	...	...	<i>Latann</i>
2—OVERTURE...	...	...	"Were I a King"	...	...	<i>Adam</i>
3—WALTZ	...	...	"Over the Waves"	...	...	<i>Rosas</i>
4—SONG	...	...	"What is Life without Love"	...	...	<i>Vollstedt</i>
5—	...	...	"Oriental Dance"	...	...	<i>Vollstedt</i>

Interval of 10 Minutes.

6—ECHO PIECE	...	...	"Echo of the Alps"	...	...	<i>Rudiger</i>
7—PRAYER & CHORUS	...	...	"Wanda"	...	...	<i>Doppler.</i>
8—WHISTLING SONG...	...	...	"Springtime"	...	...	<i>Jos. Strauss</i>
9—SELECTION	"Stradella"	<i>Flotow</i>

(Lambert Steiner's Cadet Band continued over.)

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1—MARCH	"Hoch Habsburg"	<i>Kral</i>
2—OVERTURE...	"Rakoczy"	<i>Keler Bela</i>
3—WALTZ	"Yungfrau von Belleville."	<i>Millocker</i>
4—AIR	...	...	"Wenn zwei sich gut sind"	...	...	<i>Kling</i>
5—MAZURKA	...	...	"La Czarine"	...	...	<i>Louis Ganne</i>
6—SELECTION	...	...	"Geisha"	...	...	<i>Sidney Jones</i>

Interval of 15 Minutes.

7—ENTRANCE OF THE GUESTS	...	...	"Tannhauser"	...	...	<i>Wagner</i>
8—WALTZ	...	...	"The Blue Danube"	...	...	<i>J. Strauss</i>
9—SCENE AND AIR	...	...	...	...	...	<i>Donizetti</i>
10—SUMMER IDYL	"Hiawatha"	<i>Neil Moret</i>
11—ANDANTE	"The Big Drummer"	<i>Haydn</i>
12—SELECTION	"American Airs"	<i>Moses</i>

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The Hungarian Exhibition of 1908.

FOREWORD.

An old proverb runs: "*Extra Hungariam non est vita; si est vita, non est ita.*" The great natural wealth of the country, the abundance of natural products, the excellent quality of its vines, the rich veins of minerals, the enormous areas of wooded country, combine to make Hungary the home of a rich agricultural and a flourishing industrial people.

The object of the present Exhibition is to display these features of the country. The various Departments of Government—the Ministries of Commerce, Finance, Agriculture, Public Instruction—are all represented, and by exhibiting the results of their respective activity prove that, despite all the vicissitudes and struggles of the past (which continued almost without a break from the Ottoman invasion in the sixteenth century until the restoration of Constitutional Government in 1867) Hungary has done her best to raise herself to the level of her more fortunate Western neighbours. She can show a cultured development and a progress in all fields of economy and science that may justly rank her with the most advanced States of the world.

Another object of the Exhibition is to demonstrate the sovereign nature of the independent State of Hungary, a country that is merely allied to Austria by the fact that it is ruled over by the same dynasty, and for the conduct of certain affairs of common interest (war, foreign affairs) defined by the Compromise (*Ausgleich*) of 1867. The decidedly national character of the institutions herewith presented to the British public should serve to dispel the erroneous views, so generally held in Great Britain, that Hungary is merely an appendage of the Austrian State striving to attain a kind of "Home Rule" of its own. From 1222, the year when the "Golden Bull" (the "Magna Charta" of Hungary) was unwillingly granted by King Endre II., down to the re-confirmation of the independence of the country by the present august Monarch in 1867, Hungary has possessed a constitution the continuity of which was not even broken by the absolute rule of Joseph II. It has never been a dependency of Austria, and the explicit conditions under which, in 1526, Ferdinand of Austria accepted his election to the Hungarian crown—conditions which have since been confirmed by innumerable documents, notably by the Pragmatic Sanction of 1723—left no doubt as to the sovereign character of the Hungarian State, which has, indeed, never been called in question except by intentional perversions that have succeeded in misleading the greater part of the public of Western Europe. If this Exhibition succeeds

in disillusioning the British public on this point—a public upon whose sympathy and interest Hungary has always laid the greatest stress—the Hungarian Exhibition of 1908 will have rendered an inestimable service to the cause of historical and political truth and justice.

The natural beauties of Hungary are unfortunately but little known to the British pleasure-seekers, who seem to prefer the beaten tracks of the Swiss Alps or the watering-places of countries nearer home. Yet the magnificence of Hungarian scenery, some typical examples of which are on view in the Exhibition, deserves a closer scrutiny and a wider knowledge. No other country in Europe can vie with the wild romance of the Carpathians of Northern Hungary, while the old-world beauty and historical connections of the Highlands of Transylvania—which, in the person of Baron Jósika, did actually produce their Walter Scott—and the peculiar romance of the mirage-haunted Lowlands (Alföld), both possess interests of their own.

The excellence of the Hungarian educational institutes is proved by the exhibits and publications of the Ministry of Public Instruction; the exemplary character of the agricultural system is shown in the work exhibited by the Department of Agriculture; the Ministry of Finance presents the various features of the tobacco industry, displaying the advantages, both to State and consumer, of this industry being made a Government monopoly; while the Ministry of Commerce, the most important Department in Hungary, displays the excellent work that is being done to foster the young industry and commerce of the country, and offers a bird's-eye-view of the efforts that are being made to educate the population to an understanding and appreciation of the benefits to be derived from an encouragement of national trade.

The excellence of Hungarian reformatories and prisons has often been treated of elsewhere, and the Ministry of Justice, in exhibiting the work done by juvenile offenders in the workshops, where they are initiated into the mysteries of various trades, proves the usefulness and value of the activity of these industries in recalling these strayed sheep and endeavouring to make them useful members of society.

Hungarian art, too, is well represented. This Section of the Exhibition should prove that Hungary, the birthplace of Munkácsy, Feszty, Lotz, László and many another eminent artist, is able to vie with her Western rivals in this most important branch of culture. Special stress is laid upon the cultivation of decorative arts, of which fact striking proof is offered by the exhibition arranged by the Museum of Decorative Arts. All visitors to Hungary are struck by the luxury and good taste with which houses and offices alike are furnished. This is due to the earnest endeavours made to revive the ancient glory of Hungarian decorative arts. As to music, Hungary is its natural home. In no country in the world, probably, do we find so many born musicians, and the names of Liszt, Erkel, Joachim, Popper, Hubay, Reményi, Goldmark, Nikisch, and Richter are suffi-

cient proof that, in the field of music, Hungary can claim a special place of honour. Theatrical art stands on a high level, a statement which is more especially true of the Royal Opera and National Theatre of Budapest, in which latter institution the creations of our immortal Shakespeare are rendered with an intelligence and appreciation (aided, certainly, by translations unrivalled in any other language) not surpassed even in London.

The short time at the disposal of the executive and of intending exhibitors has rendered it difficult to collect exhibits covering *all* branches of Hungarian industry and trade. But everyone has done his level best, and the moral support (aided by financial grants) of the Hungarian Government has enabled the management and exhibitors to offer the British public a close insight into the life of Hungary on its Commercial, Industrial, Artistic, Educational, and Scenic sides. No efforts, no pains have been spared to make the Exhibition typical of the various features of Hungarian life; and it is hoped that the picture here presented of Hungary and the Hungarians will serve to bring the two nations closer. Anyone whom the Exhibition should induce to visit the country whose life is here displayed will find that the proverb quoted at the opening of this article is quite justified. The geniality and good-natured cordiality of the Hungarians are proverbial. The natural beauties of the lands of St. Stephen add a peculiar charm to this national character. Budapest itself is certainly one of the loveliest cities in the world, with a situation of unparalleled splendour. The distant prospect of a most interesting and romantic country hereby offered should influence many to make her closer acquaintance.

ARTHUR B. YOLLAND.

(Professor of English Literature,
Budapest University)

Budapest,
April, 1908.

PRINCES HALL.

Educational Section.

The invitation of the London Exhibitions, Limited, to partake in the Hungarian Exhibition of 1908 was accepted by the Hungarian Government, who granted not only moral support, but also placed a considerable sum of money at the disposal of the different Government departments to enable them to take part in the Exhibition.

His Excellency Count Albert Apponyi, the Minister of Religion and Public Education, animated by special sympathy for England, ordered the organisation of an Educational Section to evidence the progress made by Hungary in that part of public life. The execution of the task was placed in the hands of an Executive Committee, to be president of which the Minister elected his State Secretary, Victor Molnár, and the acting-presidentship was entrusted to the undersigned, who eight years ago organised the Educational Section at the International Exhibition at Paris.

Members of the Committee are, besides those mentioned: Dr. Gabor Finály, Dr. Ladislaus Gopcsa, Dr. Elek Lippich, Eugene Radisics, Dr. Ervin Schwöder (Secretary of the Committee), and Constantin Várdai.

The leading idea in the organisation was to embrace possibly the whole field of Hungarian culture and education, and to show its standing not so much in single exhibitor's work as in the systematic order of the institutions. Starting from this point of view the Educational Section proceeds from the first steps of the Kindergartens to primary education, continues on with the middle schools, including the different kinds of secondary education, embracing the training schools, institutions for the teachers of the different schools both in primary and secondary education, and finishes with the institutions of the higher education, the universities, polytechnic institutes, and the schools of university standing.

The Kindergarten institution, as an important branch of public education, has been regulated by law for many years, and every community, even the smallest village, is obliged to have its kindergartens. A special institution in the primary education form the elementary farming schools for both male and female pupils, who, having finished their compulsory education, receive a further education in agricultural practice. As Hungary is undoubtedly an agricultural country this branch of education is of great importance. Some of these schools show their methods and results. The training schools both for male and female teachers are very well organised in Hungary. As the practical education in the primary schools is most important, so future teachers receive an extensive training in manual work.

This section contains some good collections in "Slojd" work and in needlework, where the candidates show remarkable progress. In connection with the primary and elementary education there is an institution imported from Germany, the so-called Burghers' School, which is a kind of higher elementary schools, with six classes for the boys and four classes for the girls, and stands next to the English Grammar School, as it is called in our description. There is another institution as a special type, the high school for girls, giving a higher education than the Burghers' School for Girls, and serving specially in the larger towns for educating the girls of wealthier families.

Besides the higher commercial schools we have in this section represented the Oriental Commercial Academy of Budapest, which serves to prepare pupils for commercial career in the Orient, and for which purpose, besides commercial science, the scholars receive instruction and practical guidance in several languages, such as English, French, German, Italian, Turkish, Bulgarian, Servian, and Roumanian. The secondary education has two kinds of schools, the classical school, or "gymnasia," and the modern school, or so-called "real" schools. The classical secondary school is based on old traditions in Hungary, and was improved by the law of 1883; the "real" school is a modern institution introduced to our country in 1850, and serves specially as a preparatory school for the Polytechnic institute. These two kinds of secondary schools are represented by pictures of school buildings, the scholars' drawings, some collections of school books, and appliances of instruction. The modern school buildings show some considerable advance, more especially as concerns hygienic requirements. In the secondary schools of both kind great importance is attributed to drawing, as the albums and the specimens of the pupils' works show sufficiently. Besides the compulsory studies the scholars in the seventh and eighth classes can study a course of hygiene, which is taught by the physician of the institute appointed for that object, and who takes care of the hygienic requirements of the school. The appliances for hygienic instruction in a classical and a modern secondary school are exhibited in special show cases. The different nationalities as well as the religious bodies enjoy the largest freedom in their school institutions within reasonable bounds. The nationalities can support schools in which the instruction is given in their own languages, and when their means are not sufficient the State supplies them with the necessary stipends.

In a special bookcase of the secondary schools' exhibition are exposed the schoolbooks used in schools in the Hungarian, German, Servian, Roumanian, and, partly, Italian manner of instruction.

Connected with the secondary schools is found the display of the Museum of Appliances of Instruction. This museum's task is to collect and keep on view all the appliances of instruction used as well in elementary as secondary and professional schools. A special council, under the leading of a president, administers this important

part of school affairs. A rather limited specimen of exclusively Hungarian appliances is exhibited. I may observe that the Hungarian industry is so far developed, that it imports very few objects, as all the appliances of instruction are made in the country, and the schools provide all their needs by home-made articles. The appliances for geographical and historical instruction are shown in a special bay of the section. All our schools are largely provided with the necessary appliances, some possess quite rich museums of that kind. There are many schools whose scholars are encouraged by their teachers to enrich the scientific collections by their own work, as shown by the classical philological collections of two schools exhibited in this section. Some schools possess special collections owing to their local conditions, as for instance the State Gymnasium of Fiume, which has a rich Natural—Historical cabinet, of which a small portion is shown. The Government supplies yearly to every school a good deal of money for the increase of these school museums. In the educational section special importance is attached to the Royal School of Decorative Art and the Royal Art College, which institutions, with their rich and tasteful exhibits, give a fine and attractive touch to the section. The exhibits of these two artistic institutions testify highly to the rapid improvement made by Hungary of late years in the field of artistic education. This result has been duly recognised in all Exhibitions where the country of late years has been represented.

The Universities and Colleges on University standing do not figure with rich collections in the Exhibition, notwithstanding that the professors of these higher institutions display a considerable and noteworthy activity in the field of scientific life. This want of the Exhibition may be justified by the brevity of the time and the wideness of the variety of scientific activity. Nevertheless, the visitor may be convinced that the exposed objects are of special value in the science. The astronomical objects are constructed by Konkoly Thege and made in his observatory at Ogyalla. Some Professors of the University of Kolozsvár show some good specimens of their scientific researches. The institutes for physically and mentally defective children are represented by the works of the pupils and the appliances used in their instruction. In a special bay of this section are represented the institutes for deaf and dumb, for blind, and for feeble-minded children.

The University extension, or the advanced instruction given to adults, is an institution introduced in Hungary about thirty years ago, and several associations, such as the Free Lyceum, the Elisabeth Popular Academy, the Free University, and the Urania Association, affiliated with the Urania Scientific Theatre, have taken up this important method of education. A graphic table shows the energy and the resources of these institutions. The Urania Scientific Theatre, though of very short existence, displays such a remarkable enterprise in the improvement of the adults' institution that, as well as the workmen, the higher-class people

consider it as an indisputable factor in his intellectual life. The Urania Theatre has a great importance in the scholars' instruction, lending their objects from geography, history, physics, and other subjects of instruction, and thus enlarge in a very practical manner the horizon of their knowledge. The Theatre's great value is shown in the fact that its exhibits have found appreciation not only at home but also won approbation in foreign countries. In consequence of the great results obtained by the activity of the institution the Parliament has voted the successive erection of ten educational homes in different parts of the country on the same basis as the Urania Association and its affiliated institution, the Urania Scientific Theatre.

In the bay allotted to Literature are exhibited the publications of the leading printing houses, with their editions of Hungarian classics. The translations of foreign classical works and *de luxe* publications sufficiently demonstrate the improvement made by Hungary in that field of industry. One bookcase includes a rich collection of English authors' works translated into Hungarian language, and Hungarian authors' works written in English, or relative to England, proving the great effort made for the diffusing and popularising of English literature. The collection is not complete, but long ago Hungarian literature included translations from the English, and the bibliography attached to the collection gives a good idea of the scope of its work. A special interest will be aroused, without doubt, by the Shakespeare collection, containing the translations of the greatest English poet's works and studies written on the plays, which are given continually on the Hungarian stage, and are not less known and admired than in the native country of the poet or in Germany. A booklet of Shakespeare gives a succinct report about Shakespeare literature in Hungary. Shakespeare has on the right hand the greatest novelist, Maurus Jokai, with his complete works, in a hundred volumes, of which a good part is translated into English. On the left-hand are the works of the greatest Hungarian poet, Petöfi, who with right is admired all over the world, and whose poems have been translated into several languages. These three geniuses stand here in good harmony beside one another.

In the last bay is represented the Press, showing specimens of Hungary's newspapers and periodical publications. On one wall are all the daily and weekly newspapers published in Hungarian at Budapest, and on the second wall the large collection of the newspapers published in Hungarian in the country. The third wall contains the publications in other languages, such as English, French, German, Servian, etc., giving an idea how much more developed and advanced the Hungarian Press is before the newspapers of other nationalities in general. The statistical tables of these periodical publications show the matter in a yet more striking manner, and speaks eloquently of the overwhelming

superiority of the Hungarian language and advancement in the Press, and is a striking manifestation of a people's genius.

The Educational Section gains much as well by the geographical maps, showing the distribution of the different educational institutions, as by the statistical tables which explain the facts by diagrams and figures.

For those visitors or professional men who wish to study deeply the educational section, and who have a special interest in Hungary's system of education, much benefit will be obtained from the Monograph published (especially for the Exhibition) by order of the Minister, Count Albert Apponyi, who wished to give by this publication a lasting and worthy souvenir to all those who sympathise with our endeavour to further and improve the education of Hungary and its people.

DR. BÉLA ERÖDI,

Acting President of the Educational Section.



Educational Section.

BAY I.

SCHOOL OF DECORATIVE ART.

1. Paintings, Drawings, Statues, Plaques, Carvings, Chased Metal and Enamel Work.

Royal Hungarian School of Decorative Art, Budapest.

BAY II.

KINDERGARTENS AND ELEMENTARY SCHOOLS.

2. Diagram. Infant Homes: Character, standard, cost of maintenance, teaching medium, teaching staff, pupils (number, vernacular).

3. Model of an Infant Home, completely equipped. Photographs of State Infant Homes. Collection of teaching implements. Collection of objects made in the Infant Homes. Photographs of some of the Denominational Infant Homes.

Royal Hungarian Ministry of Public Instruction, Budapest.

4. Exercises, Drawings, Routine Work, Photographs. State Training College for Infant Home Teachers. Hódmezővásárhely.

5. Map of Hungary, showing the language and character of the Elementary Schools. Diagrams: Elementary Schools, Standard, Cost of Maintenance, Language, Teaching Staff. List showing the number of children compelled to attend school. Pupils of Elementary Schools. Knowledge of reading and writing. State Elementary Schools.

Royal Hungarian Ministry of Public Instruction, Budapest.

6. Paper Folding and Cutting, Paper Work, Photographs.

State Elementary School, Karánsebes. Alexander Biró, teacher.

7. Teaching Implements in Elementary Schools.

National Pedagogic Library and Museum of Appliances of Instruction, Budapest.

8. Photographs, Model of School, Home-spun, Grain, Preserves, Plan of School and School Garden, Pictures and Models of Agricultural Implements, Home Industry objects made of straw, cane, willow, and broom, Girls' Needlework and Home Industry, Domestic Utensils.

Agricultural Elementary Schools: Bavaniste, Bihar-Derecske, Debreczen, Makó, Mezőtúr, Nagyszalonta, Tépe.

BAY III.

TEACHERS' TRAINING COLLEGES.

9. Map of Hungary, showing the Language and Character of the Teachers' Training Colleges. Diagrams: Teachers' Training Colleges. Character, Standard, Cost of Maintenance, Language, Classes, Teaching Staff. Pupils of the same. Language, Religion, Proficiency, Diplomas conferred.

Royal Hungarian Ministry for Public Instruction, Budapest.

10. Photographs, Plans, Freehand Drawings, Geometrical, Map and Physiological Drawings by the pupils, Clay Modelling, Paper Cutting and Wood Carving, Slöjd, Written Exercises, Girls' Needlework, Microscopical Specimens, Skeletons of Insects, Insects, Wall Tables for Song Teaching.

Male Teachers' Training Colleges: Baja, Budapest, I. Ward,

11. Plan of the School. Ground Plan of the Botanical Garden. Drawings done in the School. Natural History Objects collected and preserved by the Pupils. Excursion Album. Hungarian Seminary Exercises, Transparencies and Stereoscopic Pictures, Exercises, Csurgó, Kiskunfélegyháza, Kolozsvár, Léva, Losonc, Pápa, Temesvár. Female Teachers' Training Colleges: Budapest, II. Ward, Budapest, VI. Ward, Kolozsvár, Pozsony, Szabadka. Drawings, and Slöjd Collection of the

State Training College for Teachers in City Schools (Paedagogium), Budapest.

12. History, Photographic views of the School, Transparent Photographs, Exercises of the Pupils in the Hungarian Language, and Geographical Map Sketching, Microscopical Drawings, Collection of Natural History Objects, Teaching Drafts and Criticisms, Hungarian, French and English Exercises, Drawings and Needlework of Pupils of the Girls' High Schools.

Training College for Female Teachers in City Schools and Girls' High School of the Elisabeth Women's Institute.

BAY IV.

GRAMMAR SCHOOLS, COMMERCIAL SCHOOLS, HIGH SCHOOLS
FOR GIRLS.

13. Hungary's Map, showing the Language and Character of the City Schools, Higher Grade Commercial and Girls' High Schools, Diagram: City Schools, Higher Grade Commercial and Girls' High Schools. Character and Standard, Cost of Maintenance, Language, Classes, Teaching Staff. Pupils of the same. Language, Religion, Proficiency, Certificates of Maturity granted by Commercial Schools.

Royal Hungarian Ministry of Public Instruction, Budapest.

14. Photographs, Pictures, Freehand and Geometrical Drawings, Girls' Needlework, Written Exercises, Industrial Art Works, Cultivation of Trees.

City Schools for Boys: Barót, Békéscsaba, Győr, Hosszúfalu, Igló, Kassa, Nagyszombat, Pozsony, Újpest, Zólyom.

City School for Girls: Budapest II. Ward, Budapest III. Ward, Budapest X. Ward, Hosszúfalu, Kolozsvár, Újpest.

15. Photographs and Water-Colours, Written Exercises, Map Sketching, Collections illustrating the Knowledge of Commercial Objects.

Commercial Academies: Budapest and Kolozsvár. Higher Grade Commercial Schools: Brassó, Fiume, Kassa, Nagykanizsa, Pozsony, Szeged, Turócszentmárton, Újvidék.

16. Photographs, Written Exercises showing the Teaching of several Balkan languages (Turkish, Roumanian, Bulgarian, Modern Greek and Russian), English Exercises and the description of the Institute (in English), School Manuals of the Teachers of the Institute, Maps.

Oriental Commercial Academy, Budapest.

17. Photographs, Drawings and Paintings, Girls' Needlework, Written Exercises.

Girls' High School and Classical Secondary Schools (Gymnasium) for Girls: National Educational Society for Women, Budapest. History of the latter (in English). Budapest IV. Ward, Budapest VI. Ward. Girls' High Schools: Szeged, Temesvár, Trencsén.

BAY V.

CLASSICAL AND MODERN SECONDARY SCHOOLS AND MUSEUM OF APPLIANCES OF INSTRUCTION.

18. Hungary's map showing the language and character of the Secondary Schools (with the division of the School Districts). Diagram: Secondary Schools, character, standard, cost of maintenance, language, teaching staff, pupils of the same (language, religion, proficiency, certificates of maturity).

Royal Hungarian Ministry of Public Instruction, Budapest.

19. School Books.

(A) Classical Secondary Schools (Gymnasium).

(a) Teaching medium, Hungarian—Budapest, VII. Ward.

(b) Teaching medium, German—Nagyszeben (Evangelic).

(c) Teaching medium, Roumanian—Balázsfalva (Greek Catholic).

(d) Teaching medium, Servian—Újvidék (Greek Oriental).

(e) Teaching medium, Hungarian—Italian—Fiume.

(B) Modern Secondary Schools (Realschule).

(f) Teaching medium, Hungarian—Budapest, V. Ward.

(g) Teaching medium, German—Nagyszeben (Evangelic).

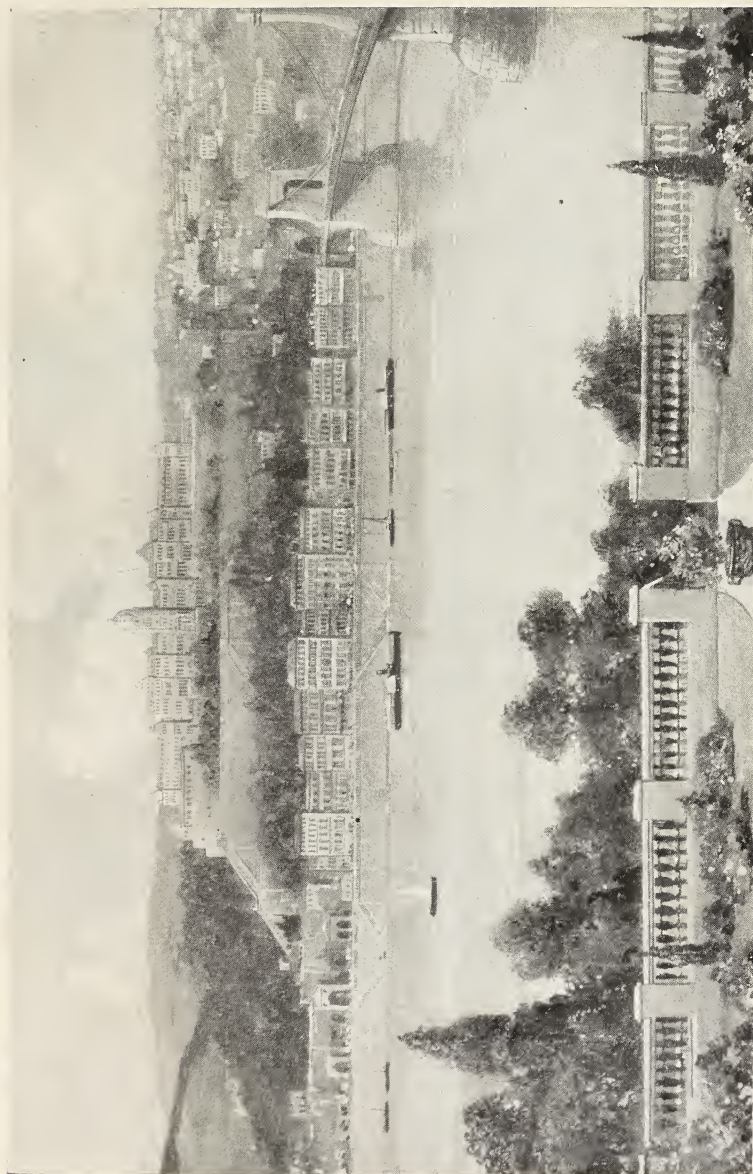
20. Water Colours, Photographs, Ground Plans, Tables, Geometrical and Freehand Drawings and Paintings by Pupils, Written Exercises, Modelling, Carving, Casts, Chemical Preparations.

Classical Secondary Schools (Gymnasium): Besztercebánya, Békéscsaba, Budapest, I. Ward, Budapest (maintained by the Arch-Bishop), Budapest, II. Ward, Budapest, III. Ward, Budapest, IV. Ward (Piarist Order), Budapest Michael László, Budapest, VI. Ward, Budapest, VII. Ward, Barcsay Str., Budapest, VII. Ward, Damjanich Str., Budapest (Evangelic), Budapest (Practising School of the Training College), Budapest (reformed), Cegléd, Ersekujvár, Gyöngyös, Kalocsa, Kassa, Kecskemét, Kiskunfélegyháza, Kisújszállás, Kolozsvár ref., Kolozsvár unit., Losoncz, Makó, Marosvásárhely, Nagybecskerek, Nagyenyed, Nagykanizsa, Nagyszombat, Nyiregyháza, Nyitra, Pancsova, Petrosény, Podolin, Szabadka, Szászváros, Szeged (State), Szeged (City), Székesfehérvár, Tata, Temesvár, Trencsén, Ungvár, Zenta, Zilah.

Modern Secondary Schools (Realschule): Arad, Brassó, Budapest, II. Ward, Budapest, IV. Ward, Budapest, V. Ward, Budapest, VI. Ward, Déva, Esztergom, Győr, Kecskemét, Körmöcbánya, Lőcse, Nagyvárad, Pécs, Pozsony, Sopron, Szeged, Székesfehérvár, Zsolna.

21. Teaching Apparatus and Models for Teaching in Secondary Schools.—Exhibited by the National Pedagogical Library and Museum of Appliances of Instruction. The following Classical Secondary Schools take part therein: Besztercebánya, Budapest, II. Ward (with the model of the Francis Joseph Institute), Budapest, V. Ward, Budapest, VII. Ward, Barcsay Str., Budapest, VII. Ward, Damjanich Str., Budapest (ref.), Fiume, Szolnok. Modern Secondary Schools: Brassó, Budapest, VI. Ward, Lőcse, Nagyvárad, Pozsony, Sopron. Private Exhibitors: Maurice Balog, teacher, Budapest. Calderoni and Comp, Budapest. Frederic Cerva, Szigetcsép. Mr. Gedő, Léva. Mathias Hábel, Edmund Háring, Budapest. Kalázdi Sisters, Budapest. Charles Kunszt, Somorja. Béla Markup, sculpter, Budapest. Marx and Mérei, Budapest. Stephen Skopál, teacher, Budapest. Szikla Szilágyi, Budapest. Constantine Várdai, Director of the Model School for Drawing at Budapest. Paul Vozáry, engineer, Budapest.

22. School Hygiene.—Classical Secondary School (Gymnasium), Budapest, VII. Ward, Barcsay Str. Modern Secondary School (Realschule), Budapest, II. Ward.



THE KING'S PALACE, BUDAPEST



BAY VI.

ROYAL HUNGARIAN COLLEGE OF ART.

23. Drawings, Paintings, Statues, Graphic Copying, Industrial Art Objects, made by the pupils of the School.

National Royal Hungarian College of Art, Budapest.

BAY VII.

UNIVERSITIES AND COLLEGES OF UNIVERSITY STANDING.

24. Diagrams: Character, Cost of Maintenance, Language, Teaching Staff of Universities, and Colleges of University standing.

Official Gazette, Vols. I.—XV.—Universities of Budapest and Kolozsvár, the Royal Hungarian Joseph University of Technical Sciences and the National Midwives' Training Colleges. Edition de Luxe, Vols. I.—III., showing the façade and ground plan of buildings.

Royal Hungarian Ministry of Public Instruction, Budapest.

25. Photographs of the instruments used in the Seismological Observatories in Hungary.

Dr. Radó Kövesligethy, Professor at the University of Budapest.

26. Photographs of Institutes of the Medical Faculty.—Medical Faculty of the University of Budapest.

27. Newly Invented Compounds.—Dr. Rudolph Fabinyi, Professor at the University of Kolozsvár.

28. Coloured (autochrom) and Uncoloured Transparencies, Paper Photographs made at the Institute of Forensic Medicine of the University of Kolozsvár. Stereoscopic Photographs.—Dr. Blase Kenyeres, Professor at the University of Kolozsvár.

29. Geometrical Models for the teaching of the Descriptive Geometry.—Dr. Leopold Klug, Professor at the University of Kolozsvár.

30. Photographs and Products of the Numismatical and Archæological Institute of the University at Kolozsvár, Photographs, Antiquities, Ancient Works of Art, Excavations, Folklore Objects, Diplomas, Coins, Plaster of Paris Copies of Primæval and Roman Antiquities.—Dr. Béla Pósta, Professor at the University of Kolozsvár.

31. Illustrations of characteristic Groups of the Flora of Hungary, and especially of Transylvania, shown by natural samples.—Dr. Aladár Richter, Professor at the University of Kolozsvár.

32. Photographs from the General Chemical Institute of the Royal Joseph University of Technical Sciences at Budapest.—Dr. Louis Ilosvay, Professor at the University of Technical Sciences of Budapest.

33. Imitation of Vessels of the Bronze Age. (Made by hand with the exception of the large cup.) Laboratory experiments for the making of Gubbio-lüster on Enamel containing lead and zinc. The vessel No. 55 was made in imitation of opal.—Dr. Vincent

Wartha, Professor at the University of Technical Sciences of Budapest.

34. The Water-colour Picture and Plans of the Water Tower at Szeged. Model of the Transverse Section of the Locks at Börény. (Constructed of iron and concrete.) Plans of the Locks.—Dr. Constantine Zielinszky, Professor at the University of Technical Sciences at Budapest.

35. Photographs, Construction Drawings, and Plans from the Electrotechnical Institute of the University of Technical Sciences at Budapest. Apparatus for making Construction Drawings to Scale.—Charles Zipernowsky, Professor at the University of Technical Sciences at Budapest.

36. Photographs, Paintings, Publications.—Colleges of Law: Eperjes, Kassa, Nagyvárád.

37. Solar and Lunar Photographic Double Telescopes. Parallactic Mounting, with hour clock work on iron pillar. Spectroscope for Protuberances. Sideral Spectograph in Mahogany Box, with a quartz prism turning to the right and to the left, exclusively with quartz optics, in order that it photographs the ultra-violet part of the spectrum of stars. Spectroscope universally adaptable for greater telescopes, with two positive circles, cylindrical lense, and two holders of Geissler tubes.—Royal Hungarian Konkoly's foundation Astrophysical Observatory at Ógyalla (County of Komárom).

38. The Hungarian Book of Drugs of Chemical Preparations to be made at home. Various Pharmaceutical Preparations. Collection of Medicinal Herbs found in the vicinity of Budapest. Various objects prepared for Study.—Pharmaceutical Practice School at Budapest.

BAY VIII.

INSTITUTIONS FOR THE DEFECTIVE.

39. Maps and Diagrams with regard to the deaf and dumb, blind and mentally deficient. Photographs and water-colours of Schools. Writings and drawing of the blind and deaf and dumb. Map drawing. Girls' needlework. Paper cutting, clay modelling and wood carving. Brush making. Slöjd. Teaching Implements for the Blind. Relief Maps. Braille's and Klein's Writing System. Teaching Implements for the Blind. Counters.—Hungarian Board of Therapeutic Education, Budapest. Supplementary School for Children of Weak Faculties, Budapest. Institute of Therapeutic Education, Borosjenő. Institute for the Mentally Deficient, Budapest. Home of Crippled Children, Budapest. Institutes for the Blind, Budapest and Kolozsvár. Institutes for the Deaf and Dumb, Arad, Budapest, Budapest (Hebrew), Debreczen, Jolsva, Kecskémét, Kolozsvár, Körmöczbánya, Szeged, Temesvár, Ungvár, Vác.

BAY IX.

UNIVERSITY EXTENSION AND SCIENTIFIC INSTITUTIONS

40. Hungarian National Museum at Budapest Photographs, Diagram illustrating the number of visitors to the Museum. Publications.

41. National Council of Museums and Libraries.—Map of the Public Libraries under the control of the Council. Diagram showing the development of the Public Libraries for ten years. Publications.

42. National Supervising Board of Museums and Libraries.—Map of Museums and Libraries in the Provinces. Diagram showing the development of the Museums and Libraries under the control of the Supervising Board. Photographs of Provincial Museums. Publications.

43. Publications of Societies.—Hungarian Geographical Society, Budapest. Hungarian Numismatic Society, Budapest. Philharmonic Society, Budapest.

44. Photographs and Heliogravures of Institutes.—Royal Hungarian National Academy of Music and Theatrical School at Budapest.

45. English Club at Kolozsvár.—Statutes. Catalogue of Library.

46. Urania Hungarian Scientific Theatre, Budapest. — Transparent Photographs (coloured). Table showing the activity of the Institute.

47. Urania Hungarian Scientific Society, Budapest.—Publications. Monthly Journal and Pamphlets for the Provincial Propaganda.

48. Transparent Photographs for purposes of the teaching of Hungarian History.—Classical Secondary School (Gymnasium) at Budapest, V. Ward.

49. Slides for Hygienical Instruction.—Classical Secondary School (Gymnasium) at Budapest, VII. Ward.

50. Diagram showing the Development of University Extension (Public Instruction out of the School). "Urania" Theatre, "Urania" Hungarian Scientific Society, "Elizabeth" People's Academy, "University Extension," Free Lyceum. (The Directions of all these institutions are in Budapest.)

BAY X.

APPLIANCES FOR GEOGRAPHICAL AND HISTORICAL INSTRUCTION.

51. Geographical and Historical Wall Maps, separately framed and on a cylinder. Manual Maps, framed. Pictures for Object Lessons. Terrestrial Globes. Astronomical Globes. Atlas.—Hungarian Geographical Institute, Ltd.

52. Relief Maps, Transparent Photographs, and Photographs for the teaching of History.—Classical Secondary School (Gymnasium) (ref.) at Budapest. Vincent Molnár, teacher at the City School of Kassa.

53. Relief Maps of Hungary.—National Pedagogic Library and Museum of Appliances of Instruction.

54. Models and Pictures for the Teaching of Classical Antiquities.—Classical Secondary Schools (Gymnasium) at Budapest, V. Ward, VII. Ward, and Reformed Church College.

BAY XI.

LITERATURE.

55. Works Translated from English and referring to England.—Editors in Budapest: Hungarian Academy of Science. Royal Hungarian Society of Natural Science, St. Stephen Society, Athenæum, Eggenberger, Franklin Society, Victor Hornyánszky, Légrády Brothers, Pallas, Eugene Rákosi, Révai Brothers, Singer and Wolfner.

56. Hungarian Classical Writers. Serial Publications. Edition de Luxe. Art Plates.—St. Stephen Society, Athenæum, Franklin Society, Victor Hornyánszky, Singer and Wolfner.

57. All the Works of Jókai and English Translations of the same.

58. Petöfi in the World's Literature.

59. Shakespeare in Hungarian Literature. Hungarian Translations and Publications with reference to the same. Programmes of some Shakespearian Plays performed at the National Theatre of Budapest.

BAY XII.

THE PRESS.

60. Collection of Newspapers and Serial Publications appearing in Hungary.

(1). Daily and weekly papers in Hungarian.

Four hundred and forty-four are published in Budapest, and 580 in the provinces.

(2). Non-Hungarian daily and weekly papers :—

In English	1
„ French	1
„ German	132
„ Slovakian	25
„ Roumanian	24
„ Servian	14
„ Croatian	6
„ Italian	6
„ Hebrew	3
„ Greek	1

(3). Magazines :—

In Hungarian	221
„ German	16
„ Roumanian	12
„ Slovakian	11
„ Servian	4
„ Hebrew	1

DUCAL HALL.

The Exhibition of the Royal Hungarian Tobacco Regie.

The exhibition of the tobacco regie falls into three parts.

The first part displays the different kinds of tobacco grown in Hungary, with regard to their different uses.

There are in the showcases, therefore, leafs used in the factories for covering cigars, protecting cigars, inside of cigars, very fine, fine, middle fine, and ordinary pipe tobacco.

The second part is the exposition of all the different kinds of cigars, cigarettes, burnot and pipe tobacco products of the tobacco regie, in use.

The third part shows graphically the growing, manufacturing, selling, and exportation of tobacco as follows:—

1. Land planted with tobacco in acres.
2. The full quantity of tobacco bought in mm.
3. Sum paid for tobacco in kroners.
4. Raw tobacco sold to foreign countries in mm.
5. Quantity of raw tobacco consumed in factories in mm.
6. Products of the tobacco factories, their full quantity (cigars, cigarettes in pieces, pipe tobacco in mm.).
7. Profit by sale in kroners.
8. Clear profit of the Royal Hungarian Tobacco Regie in kroners.

The above data are shown backwards for 10 years.

Budapest, April, 1908,

Dr. Baron Theodor Natorp, Councillor.

THE ROYAL HUNGARIAN TOBACCO REGIE.

The tobacco monopoly has been introduced into the States of the Hungarian Crown by an Imperial Letter Patent on the 1st March, 1850. The separate Hungarian tobacco monopoly, however, dates since the Ausgleich of 1867.

Within the lands of the Hungarian Crown, as a State of tobacco monopoly, the sole right of disposal of tobacco belongs to the Government; nobody is allowed, therefore, without the permission of the authorities, to grow tobacco, to prepare, to use, or to trade with it, or to import tobacco from foreign countries for any purpose whatever.

The management, extension and development of the monopoly is shown in broad lines during the previous ten years by the following data:—

PRODUCE.

Year.	Number of Growers.	Planted land in Acres.
1897	8942	62.598
1898	9041	62.221
1899	9519	66.366
1900	10696	74.263
1901	11216	77.079
1902	11530	80.104
1903	11304	7 943
1904	11235	80.251
1905	11962	86.305
1906	11835	88.306

Year.	Tobacco bought in m/m.	Money paid to growers in kroners.
1897	756.592	16.567.279
1898	487.041	17.258.316
1899	442.802	15.838.833
1900	641.560	24.240.281
1901	612.913	22.850.491
1902	483.176	17.472.092
1903	625.581	24.751.559
1904	430.473	17.031.723
1905	557.394	22.531.755
1906	698.715	27.246.353

Year.	Profit of one acre		Price of 100 kilo tobacco kroners.
	in tobacco kilo.	in money kroners.	
1897	729.	258.98	36.56
1898	755.	271.48	35.76
1899	662.	223.34	35.74
1900	870.	319.69	37.72
1901	790.	290.18	37.26
1902	598.	213.08	36.43
1903	780.	303.21	39.55
1904	533.	207.78	39.56
1905	645.	259.01	40.41
1906	791.	305.63	38.99

The tobacco grown is of two kinds, light and heavy.

The light ones are the garden and "muskatál" leaves, those of the Tisza, Debrecen, Szeged, Szolnok, and the so-called "spade" are the heavy ones.

The overtaking, preparation, selection and transport of the tobacco is done by 32 tobacco overtaking offices, each of them having a separate district.

These offices are distributed in six tobacco overtaking districts of examination.

FACTORIES.

For the production of the various kinds of tobacco, pipes, etc., consumed in the country there are at present 18 Government factories.

For the production of the various kinds of tobacco consumed in the country there are at present 18 Government factories.

Year.	Workers.	Consumed raw material in m/m.
1897	19.136	250.927
1898	19.281	233.694
1899	19.044	221.329
1900	18.197	221.483
1901	18.029	218.801
1902	18.868	224.627
1903	18.810	232.481
1904	18.852	232.001
1905	19.290	229.826
1906	19.253	236.249

PRODUCED.

Year.	m/m.	Pipe tobacco m/m.	Cigar piece.	Cigarette piece.
1897 ...	398 ...	182.528 ...	598.713.120 ...	794.317.097
1898 ...	430 ...	174.766 ...	587.880.702 ...	886.467.100
1899 ...	407 ...	178.408 ...	561.052.568 ...	i.075.464.250
1900 ...	398 ...	179.150 ...	493.875.963 ...	i.030.079.510
1901 ...	377 ...	175.141 ...	484.394.204 ...	i.191.508.220
1902 ...	372 ...	169.583 ...	484.201.951 ...	i.279.433.450
1903 ...	372 ...	175.834 ...	494.098.153 ...	i.374.243.050
1904 ...	400 ...	171.112 ...	503.476.659 ...	i.488.845.550
1905 ...	350 ...	173.275 ...	516.083.395 ...	i.622.334.960
1906 ...	373 ...	175.638 ...	521.948.591 ...	i.724.846.697

SALE.

The selling of these tobacco articles within the lands of the Hungarian Crown is done by private persons regarded for the time as trustees of the Government, selling either wholesale or retail, and dealing in specialities.

The wholesale are paid annually, and sell the tobacco to the retail sellers allotted to them, who again sell it to the consumers, and get their profit from the difference between the wholesale and retail price, which is generally fixed at 10 per cent.

The tobacco produced for inland consumption is transported from the factories to Governmental Depôts, wherefrom it is distributed to the wholesale trade.

The number of such tobacco depôts is at present 21.

In the lands of the Hungarian Crown there has been sold in the last 10 years :—

Year.	Cigar pieces.	Cigarette pieces		Pipe Tobacco m/m.	All produce in m/m.
1897	520.474.460	808.440.366	530	178.074	215.675
1898	506.707.224	893.757.538	508	179.037	216.541
1899	501.792.046	990.992.060	483	178.871	217.360
1900	504.604.803	i.076.458.303	466	176.516	215.743
1901	520.409.096	i.189.162.372	449	172.123	213.164
1902	510.570.587	i.279.828.514	440	173.063	214.878
1903	518.315.459	i.379.844.715	424	174.170	217.296
1904	544.973.209	i.507.557.680	418	169.332	215.125
1905	537.391.692	i.605.692.635	405	177.085	223.411
1906	573.155.075	i.754.594.292	413	174.290	224.333

The money paid for tobacco has been in the year:—

Year.	Kor.
1897	98.415.792
1898	99.761.428
1899	101.332.398
1900	102.068.379
1901	103.632.424
1902	104.549.901
1903	107.365.214
1904	110.797.938
1905	113.780.060
1906	119.782.108

The consumption and expense "per capita" has been:—

Year.	Kilo.	Kor.
1897	1.06	5.24
1898	1.15	5.30
1899	1.12	5.26
1900	1.13	5.34
1901	1.09	5.32
1902	1.08	5.28
1903	1.09	5.40
1904	1.06	5.51
1905	1.10	5.61
1906	1.09	5.84

EXPORT.

The exportation of the Hungarian tobacco to foreign countries has been carried on since the year 1892, partly by the Royal Hungarian Minister of Finance, *i.e.*, the Tobacco Regie, partly by the "Hungarian Tobacco Trading Company, Ltd."

The tobacco for export is given by the Government at fixed prices to the company, who are bound to take over a certain quantity yearly, and the Government shares the income of the company.

The quantity of raw tobacco sold to foreign countries in the last 10 years has been :—

Year.	m/m.
1897	42.049
1898	51.593
1899	54.257
1900	63.233
1901	68.269
1902	87.375
1903	82.496
1904	95.307
1905	81.163
1906	78.591

The administrative and technical matters, with the exception of the selling pertaining to the management of the tobacco regie, are done by the Central Directory of the Royal Hungarian Tobacco Regie in Budapest.

The execution of the necessary works, inspection of the regie, and the control of fraud pertains to the district financial directors.

The highest authority in the tobacco monopoly is the Royal Hungarian Ministry of Finance.

Budapest, April, 1908,

Dr. Baron Theodor Natorp, Councillor.



The Royal Hungarian Ministry of Agriculture.

PREFACE FOR AGRICULTURAL SECTION.

The Exhibition of the Ministry of Agriculture has been organised by a Committee specially delegated for this purpose from the Staff of the Ministry by His Excellency Dr. Daranyi, Minister of Agriculture.

The Committee consists, under the Presidency of Joseph Kazy, Ministerial Councillor, of the following gentlemen:—

Dr. Lajos Szomjas, Ministerial Councillor.

Baron Gyula Podmaniczky (organising the Hunting Section).

John Földi (organising the Forestry Section).

Professor Alfred Krolopp (organising the General Agricultural Section).

The permanent representative of the Ministry in London during the Exhibition will be Prof. Alfred Krolopp.

The Architectural installation of the exhibit has been designed and carried out by Mr. Joseph Fischer, from Hungary.

THE AGRICULTURE OF HUNGARY.

The area of the kingdom of Hungary is 125,430 square miles, and the land is divided into 43 % arable land, 1 1-3rd % horticultural, 10 % meadow land, 1 % vineyards, 13 % pasture land, 27 % forest land, $\frac{1}{4}$ % fen districts, about $4\frac{3}{4}$ % uncultivated land. Arable land is the most important of these, and on its cultivated area is produced, in the following proportion:—

30 % corn, 21 % barley and rye, 10 % oats, 21 % maize, $4\frac{1}{2}$ % potatoes, 9 % fodder-beet, and 30 different products, forming about 5 %. These proportions vary yearly, but the difference, as a rule, is hardly noticeable.

Besides these most important productions the cultivation of tobacco and vineyards bear the same importance. The area of the vineyards, in spite of the enormous damage done by the phylloxera, is now the same as it was before the great plague, and amounts to 620,000 acres, also the quantity of production approaches the quantity before the plague, and amounts to 3,200,000 hectolitres.

On 8,000 survey acres 40—50 million kilograms of tobacco is produced, to the value of 17—19 million koronas (1 korona 10d.), and specially four kinds of tobacco, viz.: (1) large-leaved (cigars); (2) garden (cigarettes); (3) Muskataly; (4) Kapa. From the whole production of tobacco 80 % consists of large leaf. The production of tobacco occupies yearly 11—12 thousand growers, and 21 factories employing 18,000 hands.

Sugar-beet, hops, flax, and hemp are those productions which are of importance, and it is possible to assert that the production of sugar-beet, and fodder-beet shews the greatest increase.

The production of fibrous fodder plants keeps pace with the development of cattle breeding. The breeding of horned cattle is now undergoing a great change in Hungary, for instead of the old Hungarian white cattle, there are being bred pinsgauer siementhaler, innthaler on such a scale that the former are dying out. The reason of this great change is that the strong, active, and weather-hardened cattle are slow in breeding, so that they are giving way to the vari-coloured, quicker breeding, and much milk-giving cattle, though they are not so good for work. The number of cattle is 6 millions, $2\frac{1}{2}$ millions being Hungarian, and the rest coloured. Buffalo breeding is on the increase, the reason being their excellent economical working capabilities existing under primitive circumstances, and their milk, though of small quantity, is of a very good quality.

In connection with cattle breeding, dairy farming has also reached a high state of development. Whilst in 1897 there were only 34 Milk Associations, showing a dairy production to the value of 539,282 korona (£24,270), there were in 1906, 922 such associations in being, consisting of 59,104 members, who, with 98,479 cows, realized a sum of about $12\frac{1}{2}$ million korona. The Milk Association, with the exception of those serving consumers in the vicinity of great towns, devote their energies mainly to the production of butter. Cream is delivered to separate central dairies which, in the most modern manner, under most careful handling, prepare butter for abroad, and by its first-rate and uniform quality has quickly obtained a market. Eight such central dairies are in existence, and their number will no doubt in a short time be multiplied.

The number of horses in Hungary is 2 millions. These are on the State Stud Farms of Kisbér, Bábolna, Mezőhegyes, and Fogaras, and they consist of 3,189 stallions, 256 (about 10 %)

English thoroughbreds, 1,509 English bred, 62 Arabian full blood, 305 Arab bred, 573 Nonius, 207 Gidran, 162 Fogaras, 115 cold blood (Nori) and crosses. There are also 460 private stud farms, in which are 13,000 brood mares, the English blood, as a rule, being prominent. The horse breeders who have no stud farms send their mares to the State stud farms, or to people possessing duly certificated private stallions, for such service.

In the interest of the encouragement and development of horse breeding, the State assists in the holding of horse shows and of horse races, and spends yearly about 3 million koronas in the interest of horse breeding.

It is due to these measures and endeavours that Hungarian horse breeding has kept up the exceptional good qualities and hardiness of its horses, which have made Hungarian breeds so popular in the world's market. The good qualities of the Hungarian horse are shown by the steady and increasing export, which to-day represents 51,000 horses, to the value of 31,000,000 koronas.

The number of pigs amounts to nearly $4\frac{1}{2}$ million, the breeding of which is carried on under new principles, owing to a great swine fever that occurred. The intention is to accelerate the increase in breeding to provide the great demand.

There is only one type, the bacon-pig, the so-called "mangalicza," the principal advantage of which is its great susceptibility to fattening. Lately the breeding of the English porker type is also being propagated in Hungary, but this could only be extended in a greater measure if its export to England were assured. For the improvement of the breed, high-class boars are provided by the State at a moderate rate, the fees being paid in instalments.

Sheep breeding in Hungary, as well as in the whole of Europe, is on the decline. In 1895 sheep were reckoned only to the number of 8 millions. The once celebrated breeds, Electoral-Negretti and Merino, in consequence of rivalry beyond the seas, began to cross with English breeds, but without any great result, the export being checked by the French Customs; the country, however, is not a good consumer of mutton. Nevertheless, the Government endeavours to indigenise a good stock for consumption by importing thoroughbred English rams; and further to improve the price of wool by the support of wool auctions. Although the export of sheep is on the decline, it is, nevertheless, of some importance. For 1900 an export of 140,000 sheep obtained $2\frac{1}{2}$ million koronas. The value of the wool export is still more remarkably diminishing. In 1900 wool was exported to the value of 15 million kronens. Twenty years ago it was five times as much; and of late years a little increase is noticeable.

Poultry rearing is an important branch of farming in Hungary. In 1887 there were 32 million fowl in the country, the best part of which is to be found in the Plains.

The Government has, by experiments, determined the classes of poultry best fitted for the conditions of climate in the various districts for breeding, exchanging these with the small farmers for commoner poultry and eggs. The best known are the following:—The Orpington, Plymouth Rock, Langshan, and the better indigenous breeds, also the Peking and Rouen ducks, the Embden and Toulouse geese, and Bronze turkeys.

The importance of poultry-farming is best understood from the great poultry export. Hungary exported last year poultry and eggs to the value of 60 million korones, which export is still capable of much development. Lately many co-operative societies have been formed in the interest of the egg trade, who collect the eggs from the small farmers and export them through the central society (Hungarian Farmers' Co-operative Society for supplying the Market Hall Supply in Budapest).

During the last four or five years interest has been taken in the breeding of tame rabbits, which, similarly to the poultry farming, has made great progress.

Apiculture has been flourishing since 1882, when the State started teaching Apiculture, and brought into existence different testing and helpful methods through which trained workmen produced more valuable wax and honey.

In 1899 a bee farm was set up in Godollo by the State, as a pattern to bee-keepers for the carrying out of experiments in apiculture, in the preparation of honey and wax, and in the cultivation of honey-producing flora.

For the practical instruction of workmen on bee-farms, short courses of lectures are held, also open to teachers, priests, gardeners, and small farmers.

In Hungary there are about 600,000 beehives, the value of the wax and honey-harvest amounts yearly to about 4 million kronen, 1 million koronas worth being exported.

Sericulture in Hungary is managed, too, by the State, but the production itself is a private undertaking.

The Royal Hungarian Superintendence of Sericulture in Szegszárd distributes freely to silkworm rearers as many eggs as they require. The eggs distributed are first examined at the Szegszárd Egg-examination Station, to the end that the rearer of silkworms shall become possessed of sound material. The station performed with the microscope in 1906 $4\frac{1}{2}$ million examinations.

The State provides for the propagation of the mulberry trees, distributing from its forests several millions every year. To-day 103,350 families, in 2,020 communities, occupy themselves with the culture of silk.

The cocoons are bought by the State at the average European market price. There are 9 silk-spinneries. The yearly cocoon

production is to-day $1\frac{3}{4}$ million kronens, having a value of about 7 million kronens.

The Hungarian silk has gained for itself a place in all the markets of the world, it having obtained the highest prize. The silk distinguishes itself by its colour, glossiness, strength, and elasticity.

The produce of Hungarian gardening consists of fruit, vegetables, and flowers, and still suffers from the want of capital and of efficient gardeners.

The importance of the orchards—although some of them are some centuries old—has only lately begun to be recognised, every year a million fruit trees being planted. The greatest part of the nursery gardens are kept up by the State and by communities, but besides these there are many private and co-operative nursery-gardens.

The State possesses nurseries with an area of about 300 hectares, producing every year 5—7 million shoots and $\frac{1}{2}$ —1 million grafted trees. Communities and schools have altogether 9,000 nurseries on an area of more than 6,000 hectares. The extent of private nurseries is 200 hectares; the owner of eight of these selling the produce of their nurseries.

A few years ago the State began the planting of fruit trees on both sides of the high roads, a length of 10,000 kilometres, with 180,000 grafted trees, being planted.

Short courses of lectures are held for the surveyors, to teach them the treatment of the grafts and trees. Short courses are also held by the State for teachers in elementary schools to enable them to give instruction in fruit cultivation.

There are also theoretical and practical courses for under-gardeners.

With the exception of a few wild mountain districts and barren land, the whole country is well suited to the production of fruit. The apple and pear thrive throughout the whole country, plums in the north and south, apricots and peaches in vine-growing districts, cherries in the hills, apricots and walnuts in the south and in the centre.

The Government endeavours to encourage the turning into account of fruit, which cannot be sold, by establishing kilns, wine presses, and distilleries. Hungary exports annually 12—15 million korona worth of fruit, and the import value is from 4—6 million korona.

In consequence of the continuous planting of new orchards, this export will assume still greater proportions.

The kitchen gardens, although smaller in area, their products are of greater value than those of the orchards.

Almost every country house has its kitchen garden, where, as a rule, however, only the commoner vegetables are produced. Market gardeners grow all kinds of vegetables for the neighbouring towns, and in some districts for export also. Hungary exports cabbage, parsley, beetroot, radishes, paprika, gherkins, and onions; the tenants in each district paying 200 to 400 kronens yearly per hectare for their allotments.

The export of vegetable produce amounts annually from 5—7 million korona, the imports from 1—2½ million korona.

The preserving of fruit and vegetables is practised widely in the country; and of recent years several factories have been built for this purpose.

Fifteen hundred hot houses, and almost every nursery cultivate flowers and other decorative plants, but the demand is greater than the supply, so that there is a great future awaiting nursery gardeners in Hungary.

All these varied branches of production and breeding are under the Ministry of Agriculture, which contains the main section of these branches whereby they are greatly assisted.

The agricultural, scientific institutions, and testing stations make every effort to spread among the people the knowledge of economic agriculture.

They also provide means within the reach of all for the systematic working together.

The Agricultural experimental institutes are the following:—

The National Royal Hungarian Chemical Institute and Central Chemical Experimental Station, Budapest.

The Royal Hungarian Chemical Experimental Stations in Debreczen, Fiume, Kesthely, Magyaróvár.

The Royal Hungarian Sowing-Seed Examination Stations in Budapest, Debreczen, Kassa, Keszthely, Kolozsvár.

The Royal Hungarian Agricultural Machine Experimental Station, Magyaróvár.

The Royal Hungarian Plant Growing Experimental Station in Magyaróvár, with a branch station in Arad.

The Royal Hungarian Tobacco Growing and Experimental Station in Debreczen, with a branch station in Békéscsaba.

The Royal Hungarian Animal Biological and Forage Experimental Station in Budapest.

The Royal Hungarian Milk Experimental Station, Magyaróvár.

The Royal Hungarian Wool-Sorting Institute, Budapest.

The Royal Hungarian Entomological Station, Budapest.

The Royal Hungarian Plant Physiological and Pathological Station, Magyaróvár.

The Royal Hungarian Spirit Experimental Station, Kassa.

The Royal Hungarian Central Viticultural Experimental Station and Ampeological Institute, Budapest.

The Royal Hungarian Central Forest Experimental Station, Selmezbánya.

All these Institutions give advice to those, who apply for it, in such matters as relate to their subjects. Their working for the agricultural people is free, they charge only in some cases to cover the actual cost. They offer information to the public free as complete as it is in their power.

Agricultural scientific institutions are the following:—

The Royal Hungarian Geological Institute.

The National Hungarian Meteorological Institute.

The Hungarian Ornithological Centre, whose chief duties are the practical protection of birds, the observation of bird migration.

The Royal Hungarian Agricultural Museum contains an instructive collection of means, products, statistical tables, objects of historical interest, and of rarities which are of interest and importance to Hungarian Agriculture. As it is available to the public, it does much for the educating of agricultural people.

The agricultural higher technical instruction is provided in the Agricultural Academies of Kassa, Kolozsvár, Debreczen, Keszthely, and Magyaróvár.

This Academy demands from students a certificate of matriculation. They provide three year courses, the first is set apart for practical training, the second and third are mainly taken up with theoretical instruction. Students must pass an examination at the end of the first year, at the end of the third year diplomas are granted to successful students. All these schools have farms in connection with them, and beside these some experimental stations for seed testing and plant diseases veterinary stations, etc.

To the higher agricultural technical institutions belong the Royal Hungarian Veterinary High School in Budapest and the Woods and Forests High School in Selmezbánya.

For the lower and secondary agricultural technical instruction there are:—Agricultural continuation schools, popular agricultural courses, tours of instructions for small farmers, peasant model farms, schools for small farmers, training schools for vinedressers, garden labourers' schools, dairy schools, courses for road surveyors and menders, waterworks engineer-assistant schools, lectures on agriculture in theological institutes, and teachers' training colleges, courses for teachers, courses in spirit distillation, courses for machinists, agricultural school for women, and other periodical courses.

PROF. A. KROLOPP.

London, May, 1908.



FAUNA OF HUNGARY.

TECHNICAL EDUCATION OF AGRICULTURE.

The agricultural education of Hungary is represented in two sections, viz., the superior education by the Agricultural Colleges of Debreczen, Kassa, Keszthely, Kolozsvár, and Magyaróvár, and the popular education by the Farmers' Institute of Komárom, of which institutes there are some eighteen others in Hungary.

The colleges show in diagrams the attendances, the number of teachers, the teaching material, etc. Photographs show views of the colleges, farms, and the live stock which are bred there; further, seeds, fodder, herbs, and products are exhibited, and models representing the colleges of Kassa and Magyaróvár. The Farmers' Institute of Komárom exhibits besides its photographs and diagrams various household implements made by its pupils, such as basket-work, carved woodwork, brushwork, various textiles, etc.

The bird's-eye view of the Veterinary High-School of Budapest is to be seen here, together with its tables of attendances.

The exhibition of the College of Forestry of Selmeczbánya is to be found in the section of Forestry, Ducal Hall.

Institutions for scientific experiments in Agriculture are represented here by:—

ROYAL HUNGARIAN INSTITUTION FOR METEOROLOGY AND TERRESTRIAL MAGNETISM.

The institution shows partly the climatic conditions of Hungary and partly the organisation of the institution and its observatories. On twelve maps are to be seen the climatic, atmospheric, and rainfall conditions of Hungary divided and in extreme values; further, various places of observation and the meteorological conditions of Budapest.

ROYAL HUNGARIAN INSTITUTION OF GEOLOGY.

This section shows the geological maps of Hungary; also the agrogeological map of its mountains and of the "Csallóköz," etc.; further, photographs of the institution and various samples of soil.

ROYAL HUNGARIAN INSTITUTION OF CHEMISTRY.

Samples of the noted flours and pastes, and on a mirror stand is demonstrated the extensiveness of the Hungarian batter; further, on the walls statistics and statements with reference to the mills and production of alcohol, and a view of the institution, together with its maps and transection.

The diagrams show the variations in imports and exports of products, etc.

ROYAL HUNGARIAN INSTITUTION FOR WOOL SORTING.

Products, which are tested at this institution, their qualities, testing, treating, and statistics of same are represented here. Different sorts of wool in their successive conditions, wool samples in glasses, etc.

Models of hairs, models of wax magnified 1,000 times, and in a tourmignet diapositiv micro-photographs of transections. Of the apparatus an electric conditioning stove and the gauge invented by Rodiczky are to be seen here. On the walls diagrams show the qualities of different wools, as regards percentage of water, their flexibility, their firmness; further, microscopic designs of skins and wool, some plans and photographs of the institution.

ROYAL HUNGARIAN MUSEUM OF AGRICULTURE.

In the middle of this section a big coloured photograph represents the museum's view, around which are placed photographs of the different divisions with the almost finished Renaissance and Gothic style buildings. The Agricultural Section is in the Renaissance; the Hunting, Forestry, and Fishing Section in the Gothic buildings. On the big water-colour the plans of these buildings, also the diagrams of statistics, as to their use, are shown.

ROYAL HUNGARIAN CENTRALISATION FOR ORNITHOLOGY.

Life, migration, and literature of the useful birds; implements for protecting same and various statements are represented here. A feeding stand with stuffed birds, a map representing the stations of observation, photograph of the institution, preparations of the insectivorous birds' deposits and stomach contents; further, pictures and coloured prints, and the institution's publications in two bookcases.

Recensio critica automatica per O. Herman. The Method of Ornithophrenology, by O. Herman, etc.

ROYAL HUNGARIAN INSTITUTION FOR VITICULTURAL EXPERIMENTING AND AMPELOLOGY.

The results of scientific inquiry into the viticulture and diseases of wine show damage caused through fungi, animals and climatic changes, and ruined grapes, leaves, and stems.

INSTITUTION FOR PLANT-GROWING AND EXPERIMENTING IN MAGYAR-ÓVÁR.

Shows various diagrams, plans, and photographs of the Institution and its work.

INSTITUTION FOR PHYTOLOGY AND PHYTOPATHOLOGY OF MAGYAR-OVÁR.

Several photographs in boxes, frames, etc., and preparations on stands.

ROYAL HUNGARIAN INSTITUTION FOR SEED TESTING.

The institution's work is shown by photographs and diagrams; also by various apparata. Seed-testing apparatus by Dr. Degen. Grass and seed collection.

INSTITUTION OF TOBACCO-GROWING AND EXPERIMENTING IN DEBRECEN.

Photographs and plans.

ROYAL HUNGARIAN INSTITUTION FOR CHEMICAL ANALYSIS.

Different collections of soil, the most used and more expensive fertilising substances. All sorts of products, to which the photographs and diagrams on the wall give a corresponding explanation. Some interesting apparata are to be seen here.

ROYAL HUNGARIAN INSTITUTION FOR ENTOMOLOGY, ANIMAL-PHYSIOLOGY,
AND TESTING OF ALCOHOLS.

Photographs. Preparations in revolving stands.

The sections and offices of the Royal Hungarian Agricultural Ministry are represented here further by:—

ROYAL HUNGARIAN MINISTRY OF AGRICULTURE'S CHIEF SECTION FOR
HORSE-BREEDING.

Partly statistical statements and partly moulded models explain the horse-breeding in Hungary. A map and various diagrams show the present state of the farms. Photographs and albums contain the most noted horses of Kisbèr, Mezöhegyes, Bábolna, and Fogaras. The models are the work of Georg Vastagh, junr., the well-known sculptor. They represent the best types from the Government's horse-breeding farms, and are distributed over the whole Exhibition for the purpose of decoration.

ROYAL HUNGARIAN MINISTRY OF AGRICULTURE—CHIEF SECTION FOR
CATTLE BREEDING AND DAIRY FARMING.

The diagrams show the traffic in dairy goods in Hungary, together with the development of the provincial companies, and statements as regards their import and export.

The map shows the position at present of the different companies, and there are models of cheese and implements for packing the goods for despatch.

Various photographs and models of Cattle are to be seen here. The models are the work of Georg Vastagh, junr., and are distributed over the whole Exhibition for the purpose of decoration.

THE CROWN PROPERTY'S POULTRY BREEDING IN GÖDÖLLÖ.

Partially in photographs and models by the well-known Hungarian sculptor, Georg Vastagh, junr.

GENERAL SUPERINTENDENCE OF FISHING.

A map of the fishing of Hungary. Model of a fish farm. Treating and despatching of roes. Several life-sized models of the most common fish. Different ways of fishing in summer and winter on the lake of Balaton. Diagrams with statistics.

SILK MANUFACTURE OF HUNGARY.

Models of silkworms' anatomy, statistics, photographs, and diagrams; also the raw material and finished goods, showing the treating of silk. Water-colours represent the most noted silk manufactories, spinning mills, and offices for collecting the materials.

SUPERINTENDENCE OF APICULTURE.

The different systems of apiaries adopted and those most used are shown here. Further tools, and photographs, and the Hungarian bee-keeping. Strained honey in glass bottles.

HOP GROWING OF HUNGARY.

In this section maps, diagrams, and an album show the growing, treating, and dealing with hops. Samples of hops.

Models of clipping and cutting of fruit trees, photographs, water-colours, and diagrams, and a map of Hungary's different kinds of fruits.

THE ROYAL HUNGARIAN MINISTRY OF AGRICULTURE—CHIEF SECTION FOR VITICULTURISTS AND THE GOVERNMENT SUPERINTENDENCE FOR VITICULTURE'S JOINT EXHIBIT.

Viticultural map and diagrams; the best known wine provinces; also photographs and maps. Diagrams and maps of the Butler's

School Course in Budapest. Statistics and statements of protecting against phyloxera; and treating wine. Models of wine presses; models of packing of grapes and samples of wine. Some water-colours represent the finest specimens of grapes.

BOARD OF SANITATION FOR PROTECTION OF ANIMALS.

Models of various places for keeping and selling farm stock. Diagram of veterinary surgeons before and after entering the State service.

THE ROYAL HUNGARIAN MINISTRY OF AGRICULTURE'S CHIEF SECTION OF EMBANKMENTS, IRRIGATION AND DEVELOPMENT OF SOIL.

Maps, plans, and photographs show how steps are taken against overflow; also artificial inundation, and, further, the guiding and keeping waters under control.

ROYAL HUNGARIAN MINISTRY OF AGRICULTURE'S ECONOMICAL SECTION FOR LABOURERS.

Diagrams and photographs here show how labourers are maintained and helped by the Ministry to get a better position, and how much has been done in this way up till now. Besides the diagrams are to be seen photographs of labourers' houses, together with a model of a model farm. In two bookcases are seen the books, distributed among the population, from which great benefit has resulted. A symbolical oil painting is placed here to show the agreement between employer and employed.

POPULAR MODEL FARMS.

A few coloured photographs and plans and two models show the working peasants' homes and farms, together with their methods and their breeding of livestock.

THE ROYAL HUNGARIAN MINISTRY OF AGRICULTURE'S SECTION FOR HOUSEHOLD PRODUCTS AND IMPLEMENTS.

Chiefly basketwork, wood carvings, and various household implements, executed under the popular courses arranged by the Ministry.

ROYAL HUNGARIAN MINISTRY OF AGRICULTURE'S ALPINE OFFICE.

For furthering and maintaining the mountainous people by educating them in their work, which consists chiefly in handling raw materials and industrial products, such as mineral waters, tapestry,

toys, basketing, artificial flowers, and needlework. Plum brandy, showing how plums are treated.

ROYAL HUNGARIAN MINISTRY OF AGRICULTURE'S OFFICE FOR
ERDÉLY (TRANSYLVANIA).

For developing and utilising the spas, mineral waters, and minerals of Erdély. Pictures show here the better known baths. Mineral waters in bottles and various minerals indicate the richness of the country. A large map hung here shows how easily accessible this vast and rich soil is to the world's commerce through the Black Sea.

ROYAL HUNGARIAN MINISTRY OF AGRICULTURE'S CHIEF SECTION FOR
STATISTICS.

The products of Hungary; export and import of the most noted produces on diagrams, and statistics; also a map and diagrams of the Institution of Economical Reports.

Forestry in the Hungarian Crown Lands.

In Hungary the systematic management of forest lands is found first on the Crown estates.

In the middle of the 16th century trained officials were employed on the Crown forests, and in 1565 schemes were evolved for clearing the forests. In 1754 the necessity of an obligatory programme was decided upon, and by this it became acknowledged that forestry was of public importance.

These enactments came into being, but were not carried out in a proper manner.

In 1848 the first responsible Hungarian Government declared the necessity of formulating a bill appertaining to forestry, but it did not become law until the public urged the matter forward.

The bill XXXI. of 1879 is most significant in the history of Hungarian forestry. Affecting the private rights of the individual, it makes valuable those points of view which the State cannot lose sight of without damaging its own interests, and it provides protection of the forest lands so that future generations may partake in the wealth stored in them.

From the enactment of the Act XIX., 1898, Hungary can justly compare itself to any advanced Western country with regard to forestry. The above-mentioned law provides that even the small forests and bare lands, which altogether cover a great area, shall be saved under the expert attention of government officials for the public welfare and the prevention of all misuses which occurred in the past.

At the end of the year 1906, on the borders of 7,526 villages, 15,967 forests and bare land covering 2,050,015 hectares were managed by trained government officials. Private forests are also restricted, inasmuch that the law provides that when they are cleared they must be replenished, and this prevents the land from becoming bare.

In the Board of Agriculture matters concerning forestry are under main section I. A., I. B.

The above board provides the teaching of forestry. Higher teaching is carried out in Selmeczbánya, and ordinary teaching in the trade schools at Görgényszentimre, Királyhalma, Liptoujvár, and Vadászerdő.

By way of social movement the "Országos Erdészeti Egyesület" makes great efforts that Hungarian forestry may be kept on an up-to-date level. This Society encourages the literature belonging to forestry. It provides books dealing with matters of forestry, and gives prizes for them. Besides this, by publishing and distributing cheap and reliable editions, it spreads amongst the people valuable instructions. It gives advice to the government or makes propositions by its own initiative.

The Society was originated in 1866. Its property at the end of the year 1906 was 885.783 korona.

On this short preface it is impossible to deal fully with the vast importance of the forestry, but it is necessary to mention that out of the whole land of Hungary, 28 per cent in Croatia and Slavonia, 35 per cent. are forests, 7.5 million hectares in Hungary, 1.500,000 hectares in Croatia and Slavonia. The state owns of these 1.3 million hectares in Hungary and 0.3 hectares in Croatia and Slavonia. Out of the whole area covered with forests, the protected forests cover 350,772 hectares and land only for forest reserve 6,023,923 hectares.

In the supervision of forests by the government, there are employed 47 officials. Of those belonging to municipalities, etc., 269, and in the forests belonging to the state, 406 officials. The number of other employées in state forests is 1,023.

These data show the great importance of forestry in Hungary.

CROATIA—SLAVONIA.

The careless destruction for pasture of forest had in consequence the result of the bare land. It is a hard task to-day to conquer this land again for forestry, and at the same time it is a warning of the

damage that the neglect of a systematic management of forest may cause to the value of the whole.

Since the bill of 1894 came into being great progress has been made, but one cannot deny that this law was brought in rather late, but the hope is strong that these great properties may be safer for future generations and by the re-planting of the bare lands.

In regard to the income of forests, reliable data are only at hand concerning state forests. As these forests are distributed proportionally over Hungary, the rising in value of state forests gives at the same time the rising in value of the other forests, as shown :—

Year.	THE NET INCOME		
	Of State Forests in Hungary. Korona.	Of State Forests in Croatia and Slavonia. Korona.	Together. Korona.
1897	3,496,000	3,613,000	7,109,000
1898	3,445,000	3,640,000	7,085,000
1899	3,593,000	3,603,000	7,196,000
1900	4,677,000	2,824,000	7,501,000
1901	4,246,000	3,056,000	7,302,000
1902	3,645,000	2,455,000	6,100,000
1903	3,780,000	2,543,000	6,323,000
1904	4,907,000	2,516,000	7,424,500
1905	5,818,000	3,317,000	9,132,000
1906	5,649,000	5,037,000	10,683,000
Average for 10 years	4,325,660	3,259,890	7,585,550

Comparing the income of 1906, 10,683,000kr., with that of ten years before, 7,109,000kr, the increase of income is 3,574,000kr., which means 50%. We see from these facts that the rise in value of forests which is partly due to the greater price of wood, but we cannot deny it is also due to the great improvements in forestry.

J. FÖLDI,

Chief Forest Councillor in the
Ministry of Agriculture.

Royal Hungarian State Forestry.

FORESTRY HIGH SCHOOLS.

FORESTRY RANGERS' SCHOOLS.

FORESTRY EXPERIMENTAL STATIONS.

1. THE ROYAL HUNGARIAN WOODS AND FORESTS OFFICE, APATIN.

Exhibits.

Mulberry saplings and rods. Mulberry saplings packed ready for transport. Willow and poplar slips. Cultivated willow twigs. Mulberry rods gnawed by game.

Tables shewing tree growth of peduncular oak, drawn up by *Attila Párnai*, Royal Hungarian Forest Councillor.

Photographs of parts of forest growing peduncular oaks of from 10 to 100 years of age, cultivated upon the first-class producing soil.

Collection of galls. Wooden shoes and troughs of poplar and willow half finished. Reeds.

2. THE ROYAL HUNGARIAN WOODS AND FORESTS DIRECTORATE, BESZTERCEBÁNYA.

Exhibits.

Photographs of the Forest Economic Circuit. Models of various fences for sapling gardens. Closed and seeded cones of Norwegian spruce. Norwegian spruce seed with and without wings. Economic maps of the Dobrocs Forest Superintendence. Norwegian spruce and silver fir boards of various dimensions. Pine log prepared for production of shingle; different stages of shingle production and tools used therein. Crude and half prepared sticks.

Colours producable on beech wood by impregnation and steaming. Grain shewing upon beech wood beginning to decay. Beech laths adapted for bending and otherwise. Seats crudely bent, glued, cleaned, bored, polished and plaited. Fibre displacement appearing in faulty wood and through unskilful bending. Laths shewing the flexibility of beech wood. Manufactory: *The Imperial and Royal Manufactory for the wholesale curving of wood for furniture, Besztercebánya.*

Specimen of swamp-binding. Cellulose articles. Wood cellulose in different stages of manufacture. The working-up of wood into cellulose material. Grinding into small pieces of wood. Paper prepared with the addition of ground wood material. Paper prepared from cellulose material only. Manufacturers: *The Imperial and Royal Hermanec Patent Paper Manufacturing Company, Hermánd.*

Materials and tools used in the binding of rafts. Models of fore and aft rowlocks of rafts. Models of fully equipped rafts, slack bound and fast bound, upon the Garam River. Models of rafts, upon the Garam River, laden with vine stakes and boards. Model of a Garam River raft propelled from behind. Model of Gustavus Tomcsányi hut for winter storage of acorns. Model of firewood stacking embankment at Kis-Garam. Model of part of Besztercebánya firewood needle-weir. Model of firewood needle-weir at Luczatö. Model of channel with wooden bottom for floating timber. Model of firewood slide upon mountain slope. Model of firewood slide with spring section. Models of modified Italian firewood slide and channel for floating timber. Model of high trees and log slide from Máramaros. Models of second and third-class channels for floating timber on the Upper Garam. Model of channel with wooden bottom, for floating timber. Wood compasses. Curd tubs, with hoops of pine, birch and hazel. Milk pail. Salt-cellar. Hunting Cup. Limestone. Quartz. Crushed quartz sand. Sand and Trachyte building stones.

3. THE ROYAL HUNGARIAN WOODS AND FORESTS OFFICE, BUSTYAHÁZA.

Exhibits.

Alpine pine log. Analysis of trunk of Alpine pine. Shingles of pine and beech wood. Beech staves for petroleum and beer barrels. Pine splints. Withes for raft binding. Models of Taracviz and Talabervölgy rafts, laden and empty, shewing lashing. Bilberry broom. Beech tinder.

4. THE CHIEF FOREST SECTION OF THE ROYAL HUNGARIAN AGRICULTURAL MINISTRY.

Exhibits.

Survey map of the whole forest area of the Hungarian State, shewing chief tree *genera conifera*, and oak and beech regions. Survey map of the forests in possession of the Royal Hungarian Treasury, shewing the whole of the forest property of the Hungarian State. District and other forests and barren tracts managed by the State and others not so managed.

5. THE ROYAL HUNGARIAN WOODS AND FORESTS OFFICE,
GÖDÖLLÖ.

Exhibits.

Locust tree saplings grown upon sandy and clayey soil. Acacia seed and pod. Damage caused to locust tree by deer. Locust tree log, planks, boards, and vine-props, in suitable commercial sizes. Analysis of trunk of locust tree. Wheel spokes of locust, half and wholly manufactured. Hammer handles of cornelian. Scouring rush. Root of belladonna.

6. THE ROYAL HUNGARIAN FOREST RANGERS' SCHOOL IN
GÖRGÉNYSZENTIMRE.

Exhibits.

A short description of the staff and organisation of the School. Photographs of the group of school buildings, plant and sapling garden, afforestation performed by the pupils, forest sections. Survey map of the School practice forest. Total of the quantity of saplings produced in the garden of the School and the expenses thereby incurred. Total shewing the quantity of saplings issued for the afforestation of barren tracts, from the sapling gardens of the School; number of pupils passed through the course, their present situation; expenses of the School.

7. THE ROYAL HUNGARIAN FOREST RANGERS' SCHOOL IN
KIRÁLYHALMA.

Exhibits.

A short description of the staff and organisation of the School. Photographs of the group of School buildings, plant and sapling garden. Sapling packing work performed by the pupils. Oak forest sections grown upon shifting sand and pheasant feeding yards. Economic map of the practice forest of the School. Total of the quantity of saplings produced in the garden of the School and the attendant expenses. Total shewing the quantity of saplings issued for the afforestation of barren tracts, from the sapling gardens of the School; number of pupils passed through the course; their present situation; expenses of the School.

8. THE ROYAL HUNGARIAN WOODS AND FORESTS DIRECTORATE,
KOLOZSVÁR.

Exhibits.

Photographs shewing forest economic circuit. Section of curled maple and enveloping lamina cellulose wood, raw and boiled.

Cellulose material, raw and bleached. Sieve rim. Beech shingle (Dránicza). Pine shingle.

Steamed beech boards, flooring, parquet, ornamental lath and furniture lath. Manufacturer: *Goldfinger and Teplanszky, Budapest and Herbus.*

Wash-stick Hand-mangle. Alpine horn. Model of giant raft. Consignment note. Model of giant raft brake. Implements and tools required for forming a giant raft. Model of a Maros River raft. Surveyor's prism and cross. Optical square. Simple forest compass. The Selmech, Fekete and Brandenburg gauging callipers. Surveyor's offset poles and flags. Stands for instruments.

Model of wood transport wagon in use upon the Görgényvölgy Forest Railway. Designer: *Livius Martian*, Royal Hungarian Forest wood-reeve. Manufacturer: *The Hungarian-Belgo Metal Industrial Company, Budapest.*

Various marbles, raw and worked. Yellow ochre, limestone and quicklime.

9. THE ROYAL HUNGARIAN WOODS AND FORESTS

HEAD OFFICE, LIPPA.

Exhibits.

Root formations of oak saplings when well, and badly planted. Acorns of tan and Hungarian oaks. Collection of trees and shrubs from the Forest District of Lippa. Afforestation: the soil being used for agricultural purposes. Analyses of trunks of tan and Hungarian oaks. Logs of Thurst beech, tan and Hungarian oak. Raw sticks of cornelian, hazel, and service wood. Ship's stringer of oak. Footstool. Model of a forest railway truck.

Model of headquarters of a State Forest-ranger; prepared by *Elek Szepessy*, Royal Hungarian Forester.

Lalasincz limestone, raw and burnt. Capriora marble.

10. THE ROYAL HUNGARIAN WOODS AND FOREST RANGERS'

SCHOOL, LIPTÓUJVÁR.

Exhibits.

A short description of the staff and organisation of the School. Photographs of the group of School buildings, plant and sapling garden. of forest parts, fish-breeding houses. Economic map of the School practice forest. Table of the quantity of saplings produced in the garden of the School and incidental expenses. Graph shewing the quantity of saplings issued for the afforestation of barren tracts, from the sapling gardens of the School; number of

pupils passing through the School; their present situation; expenses of the School.

11. THE ROYAL HUNGARIAN WOODS AND FORESTS

HEAD OFFICE, LIPTÓUVJÁR.

Exhibits.

Sawn goods of spruce, fir, red pine, larch, linden and poplar. Spruce barks. first and second-class quality. Model of old instrument for bark stripping. Sample of spruce bark in process of drying. Collection shewing the process of wood-wool manufacture. Specimens of wood-wool of spruce, birch and poplar. Model of the principal embankment at Liptóujvár. Model of Liptóujvár rafts. fast and loosely bound. Model of firewood transport wagon on the Fenyőháza Forest Industrial Railway.

Model of the Fenyőháza electric saw frame; prepared by *L. Rothschild, Machine Manufacturer, Budapest.*

Rollers and boards for groving. The Eck drill.

12. THE ROYAL HUNGARIAN WOODS AND FORESTS DIRECTORATE, LUGOS.

Exhibits.

Three-year-old Hungarian oak saplings in various stages of packing for transport. Log and block of Sessile oak. Log and block of black poplar. Whetstone holder. Hunter's spoon of maple. A 24-gallon tan oak cask stave.

13. THE ROYAL HUNGARIAN WOODS AND FORESTS DIRECTORATE, MÁRAMAROS-SZIGET.

Exhibits.

Photographs of the working of the Máramaros-Sziget Forest. Growth and root development of 1 to 5 year spruce, fir and pine saplings. Model of sapling garden with various fences. Model of the Gustavus Torncsányi hut for storage of acorns. Hoe for loosening ground about roots of saplings. Norwegian spruce log. Norwegian spruce ship and boat stringers. Model of Máramaros workman's hut. Timber gauges, wooden and iron. Raft drill. Wooden compasses. Ice horse-shoe. Snow-shoe. Kegs for conveyance of curds and forest fruit. Brooms of Norwegian spruce and juniper; fasciation. Bog-turf. Beech tinder. Peeling of trunk of Norwegian spruce by bears.

THE ROYAL HUNGARIAN AGRICULTURAL MUSEUM, BUDAPEST..

Exhibits.

Photographs of the terrain of forest economy. Cultivation of the soil: Sowing, planting, transplanting of saplings, forest nursing, tree growing and transport, tan stripping, manufacture of charcoal. Instruments and tools used in the working-up of timber in the forest. Collection of galls. Model of Maluzsina tan-breaker. Model of Liptóujvár seed riddler. Model of Abrudbánya flood-gates. Model of the Maluzsina dam. Model of Máramaros raft-lock. Model of Máramaros gate. Model of the Pfalcz ladder built in the dam, capable of being taken apart. Model of Brusztura water-chute for timber. Model of the Torda embankment. Model of lock with full equipment of brushwood fascines and spurs. Model of the log walled embankment for diverting water. Model of bisecting embankment made of brushwood-sacks. Models of bisecting embankment made of brush-trestles, and locks. The Mokry hand hoeing plough. The Francis Ivanich plough and seed sower.

15. THE ROYAL HUNGARIAN WOODS AND FORESTS

HEAD OFFICE, NAGYBÁNYA.

Exhibits.

Curled maple splint. Chestnut block. Model of wagon for charcoal transport. Model of sledge for transport of logs. Carved wooden spoon. Hunting cup.

16. THE ROYAL HUNGARIAN WOODS AND FORESTS

OFFICE, ORSOVA.

Exhibits.

Cone and seed of black pine. Part of trunk of black pine. Water pipe of black pine. Chips of black pine used for tar-burning. Black pine tar. Turkish hazel seed and ament, shoot and catkin. Walking sticks and pipe stem of Turkish cherry. Steamed laths of beech. Shoe sole bark, box bark, and chips of beech. Part of trunk of Oriental hornbeam. Scratching knife for tree "reading." Raw oak tinder.

17. THE ROYAL HUNGARIAN FOREST HIGH SCHOOL,

SELMECZBÁNYA.

Exhibits.

Short description of the foundation, development, organisation, code, appliances, teaching chairs, aid unions, attendance; together with a list of the governing faculty and staff of the Selmeczbánya Forest High School. Photographs of the High School buildings, plans of ground, first and second floors, plant gardens, botanical laboratory, collection of means of animal and forest protection. Survey map and maps of the agricultural and hunting

terrains of the practice forest of the High School. Extract from the working plan of the Kisiblye practice forest. Subjects of courses of lectures delivered by the professors of the faculties of the High School in symbolic drawings and documents.

18. THE ROYAL HUNGARIAN CENTRAL FOREST EXPERIMENTAL STATION, SELMECZBÁNYA.

Exhibits.

Short description of the establishment, organisation and sphere of activity of the Central Forest Experimental Station at Selmeczbánya. Photographs of the Forest experimental area at Kiséblye, seed examining room of the station, the great workroom, the forest felling area. Wind-swept dwarfed Norwegian spruce in the Tatárka. Mountain pine on the Pietrosz landslides. *Telephora laciniata* (Pers.) on Norwegian spruce sapling. *Bombyx lanestrus* (L.) on linden tree. Spruce on the banks of the Ilva. Fungus upon pine sapling. Year-books of the Central Forest Experimental Station. View of the Szabéd experimental area. Felling plan. Dwarf pine. High mountain Norwegian spruce.

19. THE ROYAL WOODS AND FORESTS OFFICE, SUSAK.

Exhibits.

Silver fir and Norway spruce logs. Bordonali of silver fir and Norwegian spruce. Hatchet. Adze for bordonali work. Wheelwright's wood of beech of different dimensions. Oars of beech of different dimensions, crude and finished. Barrel staves of beech, silver fir and Norwegian spruce, crude and finished. Tavoletti. Testoni. Tobacco box of maple. Fustic. Black Hellebore.

20. THE ROYAL HUNGARIAN WOODS AND FORESTS OFFICE, SZÁSZSEBES

Exhibits.

Model of river-bed regulation works upon the horse pond at Kudsir. Models of slides for floating stumps. Foot protectors of goat skin used in floating wood. Wood for paper manufacture. Rough ground and finely ground wood paper material. Model of reservoir at Magura. Model of Abrudbánya gate, used upon valley dams. White marble, gypsum and Kaolin, raw and worked. Peat from various depths.

21. THE ROYAL HUNGARIAN WOODS AND FORESTS OFFICE, TÓTSÓVÁR.

Exhibits.

Wheelspokes. Match stems in bundles. Sticks and hammer hafts of cornelian. Ox-yokes of maple and beech. Curved furniture lath of beech. Model of slide at Tótsóvár for shooting firewood. Beech tinder. Tablets of slate. Fire-proof clay and sand. Kaolin.

22. THE ROYAL HUNGARIAN WOODS AND FORESTS
HEAD OFFICE, UNGV'AR.

Exhibits.

Elm, sycamore and ash logs. Elm, sycamore and ash boards. Ash and maple strips for musical instruments. Sawn goods of ash, elm, and sycamore in various sizes. Wood wares, of bull-pine and yellow pine. Sections of beech bark, close and loosely knit. Base bark of beech. Barrel stave and bottom of beech. Collection of chemical productions from the Bantlin chemical factory. Model of charcoal riddling apparatus. Sketch of the Szirova-tető Forest Railway. Model of turnplate station on Szirova-tető Forest Railway. Model of the lower water-station on the Szirova-tető Forest Railway. Model of the upper water-station on the Szirova-tető Forest Railway. Model of firewood transport wagon. Model of wagon for log transport. Models of old railway wagons laden with closely and loosely grained beech bark. Model of stump extractor. Czakel marking-axe. Peasant wood-gauge. Model of snow refuge hut. Green and yellow Kaolin.

23. THE ROYAL HUNGARIAN FOREST RANGERS' SCHOOL,
VADÁSZERDŐ.

Exhibits.

Short description of the organisation and circle of activity of the Forest Rangers' School. Photographs of the group of School buildings, plant and sapling gardens, forest sections, various forest and sapling garden works performed by the pupils. Economic maps of the School practice forest. Table of quantity of saplings produced in the garden and expenses thereof. Table shewing quantity of saplings issued from the School garden for the afforestation of barren tracts. Table showing pupils passing through the School; their present occupation; the expenses of working the School.

24. THE ROYAL HUNGARIAN WOODS AND FORESTS
HEAD OFFICE, VINKOVCE.

Exhibits.

Photographs of parts of the Slavonian oak forests. Photographs of typical Slavonian peduncular oak, ash and elm trees. Photographs of the Slavonian silvicultural district. Economic maps. Analyses of trunks of peduncular oak, ash and elm. Rise in prices of oak goods from 1876 to 1907; the dies represent masses of wood of the value of 100 korona (£4 3s. 4d.) each. Thick logs of oak, ash and elm. Peduncular oak trunk. Length: 21 metres. Mean diameter: 75 cm. Wainscot of peduncular oak. Oak, elm and ash boards, etc., in various sizes. Peduncular oak acorn. Model of winter storage hut for acorns, upon alluvial land.

Ash sticks, crudely, half and fully worked up. Manufacturer: Oscar Rényi, Stick Manufacturer, Budapest.



1. TATRA MOUNTAINS AND CSORBA LAKE.
2. ROCK OF BABA KAI.

Raw material used in the manufacture of tannin. Tannin ready for use.

25. THE ROYAL HUNGARIAN WOODS AND FORESTS
DIRECTORATE, ZÁGRÁB.

Exhibits.

Collection of carved and peeled inlay of peduncular oak, beech, sycamore, ash, walnut, linden, alder and cherry. Diagonally glued inlay of same. Manufacturers: *The Wood Manufactory, Vrbovsko.*

Tavoletti, Testoni and Tavoloni of beech.

Sawn goods, in various dimensions, of silver fir.

Crude and half worked-up sticks of chestnut, peduncular oak, ash and cornelian, and appliances and tools used in the production of walking sticks. Manufacturers: *Funk and Heinrich, Karlovac.*

Model of afforestation of the Karst. Prepared by *George Marton*, Chief Forest Verderer.

Karst limestone, raw and worked up in various ways. Karst Nummulitic limestone. Karst Melaphyre, raw and worked up in various ways.

Height measuring instrument. Constructed by *Alexander Kayser*, Chief Forest Verderer.

26. THE ROYAL HUNGARIAN WOODS AND FORESTS OFFICE,
ZSARNÓCZA.

Exhibits.

Analyses of trunks of sessile oak, silver fir and beech. Logs of sessile oak, silver fir and beech. Oak staves. Specimens of carbonisation. Beech and silver fir charcoal. Models of charcoal transport wagons, empty and laden. Model of an ordinary forest water saw. Riolite die and millstone.

HUNTING.

In a separate section a diorama displays the chief game, viz., deer, muflon, wild goat, buck, and bear, boar, lynx, and of the birds the osprey and aquatic birds.

FREDERICK ROSONOVSKY, Taxidermist to the Imperial and Royal Courts.

Various stuffed animals.

FRANCIS OBERLÄNDER, Cabinet Maker.

Furnitures for fittings.

GEORG VASTAGH, JUN.

Models of domestic animals, viz.: Cattle, sheep, pigs, in quarter life-size, and poultry in three-quarter life-size mouldings, after nature studies.

GÉZA VASTAGH.

Oil Paintings.

GEORGE TORDAY.

Collection of Graminea and weed-seeds of Hungary.

IMPERIAL GARDENS.

Spas. Belonging to the Hungarian State.

In the Imperial Gardens, in a diorama forty metres in length, notable baths are to be seen, as follows :—Vizakna, Fenyőháza, Herculesfürdő, Csorbai tó and Tátralomnycz.



CONSUL I., BOSTOCK JUNGLE, EMPRESS HALL

QUEEN'S PALACE.

Royal Hungarian Ministry of Commerce.

ROYAL HUNGARIAN COMMERCIAL MUSEUM.

A prominent part in the department of the Ministry of Commerce exhibits the Royal Hungarian Commercial Museum, which is a Government office for promoting the industry and the foreign trade of Hungary. It supplies to Hungarian, as also to foreign traders, gratis, all information concerning commercial statistics, home and foreign freights and Customs Regulations, addresses of makers and producers of products and manufactures of every description, and controls the publiccontractors of the country. Public Commercial controls the public contractors of this country. Public Commercial Library. Publication of commercial reports.

Its agent-correspondents, working on 70 different markets of the world, import and export all raw materials, food and industrial products.

In its pavilion the Commercial Museum exhibits returns showing the works of the institute, photographs of the offices, pictures of modern warehouses of Budapest, scenes from the past of Hungarian trade, parts of the different collections of the institute, etc.

In the pavilion every kind of information regarding Hungarian industry and commerce is given by the representative of the institute

LIST OF OBJECTS EXHIBITED BY THE ROYAL HUNGARIAN COMMERCIAL MUSEUM.

1. Statistical abstracts illustrating the activity of the Institute.
 - (a) Returns of the Commercial Museum for the years 1898—1907.
 - (b) Enquiries during the years 1898—1907.
 - (c) Information supplied regarding Tariffs during the years 1898—1907.
 - (d) Information supplied regarding Customs Regulations during the years 1898—1907.
 - (e) Control of Public Contracts during the years 1901—1907.
 - (f) Participation in Home and Foreign Exhibitions.
 - (g) The Public Library of the Institute, and the use made of same.
 - (h) Correspondents of the Institute in different parts of the World.

- (i) Value of Hungarian Goods exported directly by the Correspondents of the Royal Hungarian Commercial Museum Staff of the Institute.
- 2. Residences of the Correspondents in the principal markets of the world (map).
- 3. The Offices of the Royal Hungarian Commercial Museum.
 - (a) Exhibition Building in the Town Park.
 - (b) Entrance to the Exhibition Building.
 - (c) Library.
 - (d) Reading Room.
 - (e) Lecture Room.
 - (f) Collections of Export and Import Articles.
 - (g) Tariff Department.
 - (h) Departments for Enquiries regarding Customs Regulations.
 - (i) Reference Files, Archives, Registry of Hungarian Industrial Firms.
 - (j) Entrance to the Offices.
- 4. Some Monuments of the History of Hungarian Commerce.
- 5. Samples of goods imported in oversea countries.
- 6. Samples of articles exported from Hungary. Trade returns for the 21 principal articles exported from Hungary.
- 7. Library: Department of Trade Directories.
- 8. Part of Collections of the Tariff Department.
- 9. The principal commercial institutes of Budapest:—
 - (a) Austro-Hungarian Bank.
 - (b) Stock Exchange.
 - (c) Commercial Hall.
 - (d) Post Office Savings Bank.
 - (e) Royal Hungarian Commercial Museum.
 - (f) Palace of Industry.
 - (g) Elevators.
 - (h) Lloyd Palace.
 - (i) Hungarian Commercial Bank of Pest.
 - (j) Bonded Warehouses.
 - (k) Central Market Hall.
 - (l) Bureau of Statistics.
 - (m) Adriatic Navigation Co.'s Palace.
 - (n) Customs House.
 - (o) Chamber of Commerce.
 - (p) High School of Commerce.
- 10. Scenes from the past of Hungarian Trade.
- 11. Photos of modern wholesale stores at Budapest.

Replies are given to all enquiries made personally or by letter, regarding all kinds of commercial and economical questions.

DR. ALEX. TONELLI.

LIST OF ARTICLES EXHIBITED BY STATE INSTITUTES FOR INDUSTRIAL INSTRUCTION.

No.	SCHOOL EXHIBITING.	DESCRIPTION OF EXHIBITS.	REMARKS.
1.	Royal Hungarian State School for technical instruction in wood and metal industry Ko ozsvár.	1 Book-case (part). 1 Drawing-room cabinet. 1 Drawing-room table. 2 Stands for statues. 4 Caskets, with ornaments. 1 Set of fire-irons, with screen. 1 Low stand of wrought iron. 1 Higher palm-stand. 19 candle-sticks. 4 match boxes. 4 Ash-trays. 1 Lantern (lamp) of copper and wrought iron. 1 Wall bracket. 5 Trial specimens of iron-work. 1 Triple bookcase. 1 Letter-box. 2 Models of lattice-work.	Made for the library of the "Petöfi House."
2	Royal Hungarian State School for technical instruction in wood and metal industry, Györ.	1 Book-case with four doors. 1 Copper flower-pot. 1 Copper dish (ornamental). 2 Copper stands.	Made for the library of the "Petöfi House."
3	Royal Hungarian State School for technical instruction in wood and metal industry, Kolozsvár.	6 Armchairs. 2 Copper cigar-boxes.	Made for the library of the "Petöfi House."
No	SCHOOL EXHIBITING.	DESCRIPTION OF EXHIBITS.	REMARKS.
		2 Copper ash-trays. 1 Small photo-frame. 1 Copper plate (for hanging on wall). 1 Small picture-frame. 1 Set of fireirons.	
4.	Royal Hungarian State School for technical instruction in wood and metal industry, Marosvásárhely.	1 Table. 1 Form (desk). 1 Flower-vase. 1 Jewellery-box.	Made for the library of the "Petöfi House."
5.	Royal Hungarian State School for technical instruction in wood and metal industry, Szeged.	1 Inkstand of aluminium and bronze. Copper writing-table set (3 pieces). 2 Copper candlesticks. 1 Palm-stand of wrought iron, with copper vase. 1 Set of fire-irons, of wrought iron. 1 Copper clock. 1 Triple book-case 1 Writing table.	Made for the library of the "Petöfi House."

No. SCHOOL EXHIBITING.	DESCRIPTION OF EXHIBITS.	REMARKS.
6. Royal Hungarian State School for technical instruction in wood and metal industry, Temesvár.	1 Triple bookcase 2 Tables to stand against wall. 1 Bedstead of white maple. 1 Wardrobe of white maple. 1 Night stand (commode) of white maple. 1 Collection of trial pieces of locksmith work.	Made for the library of the "Petöfi House."
7. Royal Hungarian State School for technical instruction in wood industry, Brassó.	1 Triple bookcase. 1 Jewellery casket. 1 Stand for statue (pedestal).	Made for the library of the "Petöfi House."
8 Royal Hungarian State School for technical instruction in wood industry, Homonna.	6 Chairs. 1 Inlaid drawing-room table 1 Inlaid stand. 1 Inlaid cabinet.	Made for the library of the "Petöfi House."
9 Royal Hungarian State School for technical instruction in wood industry, Igló.	Wainscoted window setting and window frame. 1 Chest for trousseau. 1 Stand for statue (pedestal)	Made for the library of the Petöfi House."
10. Royal Hungarian State School for technical instruction in wood industry, Ujpest.	1 Case for clock. 1 Stand.	
11. Royal Hungarian State School for technical instruction in metal industry, Gölnicbánya.	Set of fire-irons, with fender. Candlesticks of wrought iron. Flower vase.	
12 Royal Hungarian State School for technical instruction in metal industry, Peczony.	Copper ink-stand. Candlesticks of wrought iron. Copper money-box.	
13. Royal Hungarian State School for technical instruction in mechanics and watch-making, Budapest.	Appliances for instruction in physics. Pendulum clock (regulator).	
14 Royal Hungarian State School for technical instruction in stone ware and potter's craft, Székely-ndvarhely.	Greek ornamental vessels. Various kinds of engobe vessels. Ornamental vase, with pedestal, of Carrara marble. Ornamental cup, with stand, of coloured Almas marble. Part of entablature, of limestone. Acroteria, of white polished marble. Small statue of woman, after design by Lipola, of Ruszkica marble, with coloured pedestal.	

No. SCHOOL EXHIBITING.	DESCRIPTION OF EXHIBITS.	REMARKS.
15 Royal Hungarian State School for technical instruction in potter's craft, Ungvár.	Collection of Engobe vessels.	
16. Royal Hungarian State School for technical instruction in the art of stone-carving and polishing, Zalatna.	Pedestal of Ruszkica marble. Table of Ruszkica marble. Polished fancy articles.	
17 Royal Hungarian State School for technical instruction in weaving, Késmárk.	Small Smyrna carpets and cushions.	
18. Royal Hungarian State School of Industry for Women, Budapest.	Collection of embroidered articles. Cushions with applied work for sofa in library of "Petöfi House."	
19. Royal Hungarian State School of basket-weaving, Bellus.	Wicker-work chairs and settees. Paper and flower baskets. Smaller basket ware for various uses.	
20 Royal Hungarian State School of basket-weaving, Békés.	Wicker-work chairs, settees, and tables. Paper and flower baskets. Collection of basket ware for various uses.	
21 Royal Hungarian State School of basket-weaving, Tokaj.	Wicker-work chairs. Basket ware for various uses.	
22. Royal Hungarian State School for the manufacture of toys Hegybánya - Szélekna.	Collection of up-to-date Hungarian toys.	
23 Royal Hungarian State Lace-making School, Körömcébánya.	Collection of modern Hungarian laces.	
24. Royal Hungarian State Higher Grade School of Industry, Budapest.	Courses of instruction in locksmith and ironsmith work.	
25. Royal Hungarian State Higher Grade School of Industry, Kassa.	Collections of drawings. Model of "Sulzer" valve-gear, used for purposes of instruction. Model of new "Collman" valve-gear, used for purposes of instruction. "Leblanc" frictional shaft-coupling. Universal transmission. Oblique ditto. Simple slide valve, wooden model, for purposes of instruction. "Meyer" slide, ditto. 29 Wooden models, used for purposes of instruction. 3 "Pató" cramps.	

NO	SCHOOL EXHIBITING.	DESCRIPTION OF EXHIBITS.	REMARKS.
26.	Royal Hungarian State Higher Grade School of Building, Budapest.	Original models of constructions used in Institute. Collections of drawings.	
27.	School of Industry of the Royal Hungarian Reformatory, Kassa.	Furniture for reception-room. Fancy (ornamental) leather-work.	
28.	School of Industry of the Royal Hungarian Reformatory, Aszód.	4 Carriages (dog-carts and coaches).	

1. Diagram showing development of Hungarian manufacturing enterprises (factories) since 1867 (number of factories and of workmen, and value of annual output).

2. Diagram showing difference between industrial production and demand of Hungary.

3. Diagram showing the export of Hungarian industrial articles (relation of exported manufactured goods to raw materials).

4. Map illustrative of industries of Hungary.

SECTION OF THE ROYAL HUNGARIAN STATE RAILWAYS.

1. Model of a composite fast train (Scale 1:5). Compound locomotive, tender, guard's van, first-class carriage on trucks (bogies), carriage, with first and second-class compartments, on three axles.

2. Model of a goods train (Scale 1:5). Compound locomotive, tender, guard's van, trucks for transport of meat, fowls, pigs, a 15 ton covered freight-car (goods wagon).

3. Locomotive—system Abt—for alternative use by adhesion and by cog-wheel (Scale 1:5).

4. Engine with snow plough, coupled to a double compound mountain locomotive—system, Mallet (Scale 1:5).

5. Horse tramcar rails used by the first Hungarian Pozsony Nagyszombat Railway from 1838.

6. Iron rail weighing 19 kg. per metre with supported joint.

7. The same weighing 23.6 kg.

8. The same weighing 26.6 kg.

9. Steel rail with wedged plate and supported joint, weighing 47.5 kg.

10. The same weighing 42.8 kg.

11. Toothed bar—system Abt—with steel rail pattern "c," and with iron sleeper—system Heindl.

12. Model of a switch for 42.8 kg. rails (Scale 1:5).

13. Model of a crossing for 42.8 kg. rails (Scale 1:5)

14. Model of an English double switch (Scale 1:5).

15. Map in relief of the Nagyberezna frontier railway, showing the track between Hajasd and Csorbadomb.

16. Block apparatus for small station interlocking plants, with central signal and switch movement.

17. Models of semaphore with one and two arms; fore signal for automatically signalling "danger"; switch interlocking plant; contact for pressing rails (Scale 1:10).

18. Telephone established for bell signals for second-class lines. Station plant.

19. The same for signal-box plant.

20. Bell signal system, combined with telephone for first-class lines. Station plant.

21. The same for signal-box plant.

22. Bell signal automaton—system Anger-Neuhold—for station apparatus.

23. Entire telegraph plant for terminus, provided with the latest design of the Kiss writing apparatus.

ON THE WALLS.

24. Maps showing the development of the Hungarian railways (Scale 1:1000000). Condition of the years 1848, 1861, 1867.

25. The same. Condition of the years 1880, 1890, 1900.

26. Map of the Hungarian railways of 1908 (Scale 1:300000).

27. Transverse sections of the most characteristic tunnels on the Royal Hungarian State Railways (Scale 1:100).

28. Drawings showing the tunnel at Pozsony.

29. Plan of Fiume Station.

30. Drawing of the turning bridge No. 3 over the Fiumara.

31. Diagrams of the most important bridges on the Royal Hungarian State Railways built between 1878-1885.

32. Diagrams of the bridges built 1885-1900.

33. Plan of the principal workshops at Istvantelek (Scale 1:1000).

34. Plan of the workshops for the impregnation of railway sleepers at Perecseny, and of its plant.

35. Photos of station and line interlocking plants.

36. Map in relief of the artesian wells drilled on the lines of the Royal Hungarian State Railways.

37. Tables of artesian wells.

38. Drawing of plant for raising water by condensed air.

39. Drawing of the ferry boat running between Gömbös and Erdöd on the Danube.

40. Water accumulators, Coda system.

41. Railway culverts in concrete iron with through gravel ballast.

42. Drawing of the Beszkid Valley bridge.

43. Drawing of the Karakö Valley bridge.

44. Photo of the Dasovsky Valley bridge.

45. Map of the lines of Budapest (Scale 1:15000).

46. External view of the Budapest Eastern Railway Station (water-colour).
47. View of the interior of same (water-colour).
48. External view of the Budapest Western Railway Station (water-colour).
49. View of the interior of same (water-colour).
50. Water colour drawing of Fiume Station.
51. Water colour drawing of Temesvár Station.
52. Water colour drawing of Zágráb Station.
53. Water colour drawing of Pécs Station.

ON THE TABLE.

54. Statistical tables of the commercial department (book).
55. Drawings of locomotives, tenders, carriages and trucks (four books).
56. A turntable, 20 m. in diameter (loose in envelope).
57. Photos of the Nagy Berezna Frontier Railway (loose in envelope).
58. Photos of the principal workshops at Istvántelek (loose in envelope).
59. On iron mountings, 80 different photographic views of Hungary.
60. In four stereoscopes, 200 diapositive photos of the eastern, southern and northern parts of Hungary and of the High-Tátra.

Royal Hungarian Posts, Telegraphs and Telephones.

One group of the Commercial Section contains the Posts, Telegraphs and Telephones. The best effort was made to give, in the small space which was reserved to the group, an idea of the extension and actual state of these important and, of course, very popular services.

The real development and improvement of Hungarian Posts and Telegraphs dates from 1867, the time when, after the compromise with Austria, these Services were brought under the management of the Hungarian Government, at first as sections of the Ministry of Public Works and Communications and transferred later to the Ministry of Commerce. The Post and Telegraph having been two separate sections they were united in 1887; in 1895 the General Post Office, with greater independence and authority, was created.

The development of the traffic is to be seen best on the different diagrams and the three maps exposed; although it may perhaps be of use to mention the following statistical data:—There were at the beginning of 1907, 5,459 Post Offices (between them 529 travelling Post Offices and 490 Postal Agencies and Collecting Offices); the length of telegraph wires was 24,330 kilometres; of telephone wires, 22,103 kilometres. The number of letter-post

matter carried was 513,004,716, number of telegrams 10,017,452, number of telephone calls 104,023,110. On one inhabitant of Hungary you may average: 26·4 pieces of letter-post matter; 0·5 pieces of telegrams; 5·4 telephone calls.

The income of the Posts, Telegraphs and Telephones in 1906 were 65,820,980 crowns; the expenses 50,169,486 crowns; the surplus 15,651,494 crowns.

Among the many improvements of the postal service during the last forty years we wish only to mention the most important, such as the delivery of postal parcels, and the payment of money orders at the home of the addressee, which system is organised already in Budapest and every more important country town; also the delivery, in larger towns, of newspapers by separate postmen immediately after the arrival of the train and directly from the station; the establishing of postal Collecting-Offices in larger towns which receive registered letters and parcels, in order to diminish and decentralise the business of the Post Offices and to meet the convenience of the public; establishing of Postal Agencies in small villages; creation of a course of instruction for postal and telegraph staffs, equal to the higher schools, and, finally, the introduction of postal automobiles, partly for collecting letters and partly for carrying letter-mails between the different Post Offices in a town or between Post Offices and railway stations. One of the letter collecting automobiles is exhibited here.

The telegraph service has grown especially since it was amalgamated with the postal service, and the latter's surplus revenue was expended on the extension of the former. Direct wires were opened between Budapest and foreign capitals as Berlin, London, Sofia, and recently Constantinople; well equipped experimental stations have been opened, where special officers are working and studying. On some wires, especially on the international, the duplex service is used. In order to give better insulation to the telegraph poles they are impregnated at the Government pole-preserving plants, of which the last was built quite recently at Püspök-Ladány. Also a wireless telegraph station is used in Fiume, the Hungarian seaport, which will be opened for the public traffic in a short time. Finally, we must mention the new hall of the Central Telegraph Office at Budapest, opened last autumn, which is furnished with 100 typewriting Hughes and 100 Morse instruments.

The Telephone Service is the youngest of the three, as it was introduced in Budapest only in 1881 by the Engineer Puskás, and was in private hands till 1897, when the Government bought it, and since then it has advanced so rapidly that four years ago a new central building had to be erected to secure the quickness and punctuality of the business. At the same time underground cables were laid in Budapest in substitution of the aerial telephone wires in use until this time. Subsequently, also, the telephone was introduced into all the country towns, and then followed the construction of inter-urban and international lines.

SUB-DEPARTMENT FOR RIVER AND SEA NAVIGATION.

(A).—OBJECTS CONNECTED WITH RIVER NAVIGATION.

1. General Plan of the obstacles to Navigation in the Lower Danube.

2. Two Stereoscope-boxes with 25 views each, showing the works for the Regulation of the Lower Danube.

IN THE 1ST STEREOSCOPE BOX.

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| <p>1. The Babakai Rock.</p> <p>2. „ Castle of Golubacz.</p> <p>3. „ Ruins of Lászlóvár.</p> <p>4. „ Coronini Straits.</p> <p>5. „ „ „</p> <p>6. „ Baross Memorial Tablet.</p> <p>7. „ „ „ „</p> <p>8. „ Greben Dam.</p> <p>9. Gospodine Hill.</p> <p>10. The Dojke Section.</p> <p>11. „ Pivoli Rock.</p> <p>12. „ Pietra Negru.</p> <p>13. „ Treskovac Rock.</p> | <p>14. The Treskovac Rock.</p> <p>15. „ Islas Section.</p> <p>16. „ „ „</p> <p>17. „ Promontory at Greben.</p> <p>18. „ „ „ „</p> <p>19. „ Cataract at Greben.</p> <p>20. „ „ „ „</p> <p>21. „ Cross Dam.</p> <p>22. „ „ „</p> <p>23. „ „ „</p> <p>24. „ „ „</p> <p>25. „ Cataract—at the XVII.
Cross Dam.</p> |
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IN THE 2ND STEREOSCOPE BOX.

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| <p>26. Jucz and Trikule</p> <p>27. The Jucz Cataract.</p> <p>28. „ „ Dam.</p> <p>29. „ „ Kolemki Rock.</p> <p>30. „ „ „ „</p> <p>31. Entrance into the „ Upper
Kazán Pass.</p> <p>32. The Széchenyi Memorial
Tablet.</p> <p>33. End of the Upper Kazán
Pass.</p> <p>34. Exit from the Upper Kazán
Pass.</p> <p>35. The Széchenyi Road.</p> <p>36. Exit from the Lower Kazán
Pass.</p> | <p>37. Entrance into the Lower
Kazán Pass.</p> <p>38. The Landing Place at Orsova.</p> <p>39. „ Iron Gates.</p> <p>40. „ „ „</p> <p>41. „ „ „</p> <p>42. Dam ; Iron Gates.</p> <p>43. The Iron Gates,</p> <p>44. „ „ „ at Prigrada.</p> <p>45. „ „ „ „ „</p> <p>46. „ „ „ „ „</p> <p>47. „ „ „ „ „</p> <p>48. „ „ „ „ „</p> <p>49. „ „ „ „ „</p> <p>50. Sibb, a Servian Village.</p> |
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3. Two models of the Cable Steamer “ Vaskapu ” at work in the Iron Gates. One is a perfect model of the steamer, the other shows the interior fittings thereof.

4. Plan of the projected Ship Canal between the Danube and Tisza.

5. Diagram of the goods-traffic of the navigable water-ways in Hungary.

6. Diagram of the traffic per ton per kilometre of the navigable water-ways in Hungary.

7. General Plan of the routes of the R.H. River and Sea Navigation Company, Ltd. (Budapest).

8. Model of the Danube Saloon Passenger Paddle-Steamer "I. Ferencz József," belonging to the same Company.

9. Model of a wooden Danube Barge.

10. Model of the Danube steam tugs "Louis Dreyfus," "Victoria," and "Xenofon," and of the Danube Monitor "Körös," built at the shipyards of the "Danubius" Ship-Building and Engine Foundry Company, Ltd. (Budapest).

(B).—OBJECTS CONNECTED WITH SEA NAVIGATION.

11. Plan of the Port of Fiume in 1867.

12. " " " " " Fiume, as it is at present.

13. " " " " " Martinscica with the Quarantine Buildings.

14. " " " " " Buccari.

15. " " " " " Portorè.

16. " " " " " Cirkvenicza.

17. " " " " " Selcze.

18. " " " " " Novi.

19. " " " " " Zengg.

20. " " " " " Szent-György.

21. " " " " " Mulin.

22. " " " " " Jablanaz.

23. " " " " " Carlobago.

24. Diagram showing the goods-traffic of the Port of Fiume.

25. Diagram showing the shipping-traffic of the Port of Fiume.

26. Model of a warehouse situated on the Mole of Fiume.

27. Model of a warehouse situated on the Riva of Fiume.

28. Model of a screw-steamer built at Fiume similar to the "Volosca," "Cirkvenica," "Elöre," and "Légy."

N.B.—Descriptive pamphlets on "The Works for the Regulation of the Lower Danube," "The Projected Canal Between the Danube and Tisza," and "The Port of Fiume"; also on "The Service of the R.H. River and Sea Navigation Company, Ltd., at Budapest," may be obtained gratis by any persons interested, on application to the Manager of this Section of the Exhibition.

THE PUBLIC WORKS AND BRIDGES DEPARTMENT.

THE OBJECTS EXHIBITED :

1. Model and water-colour drawing of the Francis Joseph Bridge, Budapest.

2. Detail plans of the Francis Joseph Bridge, Budapest (Album).

3. Model and water-colour drawing of the Elizabeth Bridge, Budapest.
4. Model of the anchorage of the chains of the Elizabeth Bridge.
5. Detail plans of the Elizabeth Bridge (Album).
6. Photographs illustrating the erection of the Elizabeth Bridge (ten photos).
7. Bridge over the Danube at Esztergom.
8. Bridge over the Tisza at Zenta.
9. Bridge over the Tisza at Szeged.
10. Bridge over the Tisza at Tokaj.
11. Bridge over the Tisza at Tócső.
12. Bridge over the Drave at Dolni-Miholjac.
13. Bridge over the Garam at Garamkövesd.
14. Bridge over the Temnes at Orményes.
15. Bridge over the Maros at Marossolymos.
16. Bridge over the Bellareka at Herkulesfürdő.

Exhibits of the Capital City of Budapest.

The Council of the City of Budapest decided to show the natural beauties of the Hungarian capital, its charming panorama, places of recreation, its different healing sanitary baths, its sporting life, technical works, its traffic and means of communication—in one word, everything that may be interesting to visitors to the Exhibition, who may thus get a clear idea of its being a modern advanced city. To carry this out the work of the arrangement has been entrusted to Mr. Louis Agotai, Director of the School of Industrial Drawing, Budapest.

The architectural design of the whole has been done by Mr. Joseph Fischer, Architect.

In the centre is the great plaster model of the Hungarian Royal Palace surrounded by the panorama of both sides of the Danube.

In the corners around are hung pictures, etchings, etc., representing the old and modern Budapest.

I.—Some pictures showing the ruins of the old Roman Colony, Aquineum, which once existed on the site of Budapest; the excavations on the spot, some excavated remains, and the museum wherein they are deposited. Here also are placed the oldest engravings and carvings depicting ancient Buda and Pest, and also those showing the further development of the city; some important historical events and buildings of historical renown.

II.—The modern Budapest; more especially its situation and important buildings.

III.—The celebrated technical works of the modern Budapest.

IV.—Institutions of culture and instruction.

V.—Separate Exhibition of the Industrial Drawing School (founded 1777) of the city.

The Exhibition presents the instruction in drawing and the results ; the products of the workshops connected with the different drawing classes of this school.

VI.—Some parts of our many well-known, excellent and efficacious hygienic baths, as well as the magnificent environs ; and lastly, the proud memorials immortalising the glories of the past.

LOUIS ÁGOTAI,

Arranger of the Exhibits of the

City of Budapest.



CONSUL I., BOSTOCK JUNGLE, EMPRESS HALL.

Royal Galleries.

HUNGARIAN FINE ARTS IN LONDON.

The sympathy existing between the Hungarian and English Fine Art Schools was established many years ago, and strong indeed is the link which binds the two together. So the Hungarian Fine Arts, now that they appear for the first time collectively in London, in answer to the invitation of the Earl's Court Directorate, should not be quite strange to the English public.

It was this existing appreciation which raised our fears that, regarding the shortness of time, we should not be able to present the Hungarian Arts in such a degree, as its actual position and development merited. We were determined that the artistic material shown should not only be a milestone of the actual development of our Arts, but that it might be an education and an enjoyment to visitors.

Therefore a great art-colony, about one hundred and twenty dreamers in colours and forms, have paid a visit to London. Nearly the whole Hungarian artists of to-day are represented. The old and the new schools are in separate rooms, but under the same roof.

Six hundred art-objects are here, the works of men whose names are already well known in the world of Art, or of those whose hopes lie in the future. The exhibits are arranged in seven separate groups, of which the principal group, that of Fine Arts (képzőművészeti fősport) is the greatest, and is contributed by members of the Association of Fine Artmen (Képzőművészek Egyesülete). This Society is the chief corporation of fine-art in Hungary, which arranges also the exhibitions in the mother-institute, the Fine-Art Society (Képzőművészeti Társulat). Its president is elected for a year. Last year it was Mr. Árpád Fesrty, the prominent compositeur, who had Mr. Menyhért Both as secretary on his side. This year the well-known sculptor, Mr. Joseph Rána, is president, and Mr. Béla Déry, writer of these lines, is the secretary.

To the principal groups of Fine Arts, 75 artists have sent over 200 pictures in oil colours, and some sculpturory. The arrangement of these was accomplished by Messrs. László Kérdi-Kovács, the well-known landscape painter, and Béla Déry.

Last year a new artists' circle was created, the Club of Hungarian Impressionists and Naturalists (Magyar Impressionisták és Naturalisták Köre, shortly: M.T.E.N.K.), whose exhibition here in London is the second public display by them. The club has 17 ordinary members, their president is Mr. Paul Merse de Szinye, a



THE HUNGARIAN STREET.



renowned idealist of the Hungarian plain oil painting school, and members of the Arranging Committee are the painters, Messrs. Joseph Rippl-Ronai and Charles Ferenczy—the latter organised the present interesting exhibition of the M.T.E.N.K.

In the separate drawing section 20 artists' colleges display over 100 specimens of their drawings, aquarels, and every kind of reproductive art. This important section was organised and arranged by Mr. Victor Olgyai, a well-known professor of drawing.

The charms of the Hungarian landscapes are reproduced by members of the "Artist-Colony of Szolnok" (Szolnoki Művész-telep), who, far away from the noisy capital, pay homage to their inspirations amid the surroundings of a small country town. It is for the first time their works are shown together, separately from others, and their gallery is arranged by the distinguished landscape painter, Mr. Lajos Szlányi.

As the "Artist-Colony of Gödöllő" (Gödöllői Művész-telep), some of our sketch and painter artists formed a new club close to Budapest. Their exhibition, which is united with that of the Weaving School of Gödöllő, will arouse interest, and should bring acknowledgment to the creators of the school, Messrs. Aladár Köröspöi-Kriesch and Alexander Nagy.

Hungarian artistical confession is not an empty philosophical system, which searches every ten years for another basis, but it is an artistic avowal which stands on an absolute truth, and is based on knowledge of drawing.

In other terms, Hungarian Fine Arts are nothing else than looking for the truth and naturalness.

We hope to gather new partisans for this confession in London.

BELA DÉRY,

Painter-Artist,

Secretary of the Fine Art Section of the Hungarian Exhibition,
London.

In the Royal Galleries can be obtained a Special Fine Art Catalogue of the Hungarian Paintings, etc., containing over fifty full page photographic reproductions of the principal pictures beautifully printed on art paper.

Applied and Industrial Art Union.

The undersigned has been commissioned by the Royal Hungarian Minister of Public Instruction to fit up a room connected with the Fine Art Section at Earls Court for the purpose of showing the progress of Hungarian Art Industries. As this is the first time that Hungarian Art Industries have appeared in England, the writer of the present account thinks it would interest the visitors to see not only its present feature, but also the sources from which it sprang, and thus enable him to understand better its peculiar development. If it be realized that Art existed in Hungary ever since its people established themselves in Europe, and has followed for centuries its own ways according to the feeling and taste of the nation, the present can also be relied on. It has been thought that the best plan to follow was to show objects both old and new, and there have consequently been selected by permission of the Government some specimens of the Museums of Decorative Art that the writer has the honour to direct; as well as modern productions which were collected by the Society of Art Industries which does its best to raise the artistic level of our industries in supplying craftsmen with designs. Circumstances of a peculiar kind prevented the Society from sending objects of great dimensions, such as furniture, etc., and the collection of modern things exhibited is therefore anything but complete. In order to give a special character to the room, forming a sort of setting of the display, a frieze has been made around the ceiling, the panels of which were copied from a painted wooden ceiling of a 17th century church existing now in the Museum. The balcony is a copy of a 17th century original, also in the possession of the Museum.

On the walls of the room are shown a few copies of mediæval fresco painting, mostly treating of national legends, water colours of monuments of Art, churches, castles more or less adorned with such frescoes. Several samples of needlework and glazed tiles of the 16th, 17th, and 18th centuries, peculiar in design and colouring, show how intimately their ornamentation is connected with decorative painting and enamelling, a triumph of our country. Originals of old gold and silversmiths' work being much too valuable to undergo the risks of transport, electrotypes were chosen to replace the same. The embroideries are specially presented in order to show that the exhibits of the home industries stand on a sound national basis, and that the peculiar skill of the people has not yet been lost.

These objects form a sort of background to the modern objects in which living artists try to harmonise the national taste with the requirements of modern life, and to create links between our country and the Western countries which our artisans wish also to supply with their

goods, Art Industry being one of the most important sources of national strength and wealth. In this, we try to follow England's example, the Applied Art of which is leading, on this account of eminent artistic value and character.

The Museum, wherein the remainder of Hungarian National Art Industries are preserved and whose principal aim is to encourage production on national foundations, also shows its building and some of its galleries by means of photographs.

The undersigned feels sure in saying Hungary will be glad if the English visitors will appreciate the efforts made to give a slight idea of what Hungarian Art Industries are at present and to agree with the way in which they have developed.

E. RADISICS DE KUTAS,

Director of the Hungarian Museum of Decorative Art.

In the Royal Galleries can be obtained a Special Fine Art Catalogue of the Hungarian Paintings, etc., containing over fifty full page photographic reproductions of the principal pictures beautifully printed on art paper.

Croatian Section.

BERGER'S ETHNOGRAPHICAL MUSEUM.

Collection of Croatian Handiwork.

The influence left by a nation when coming into contact with another one is nowhere so prominent in any branch of popular activity as it is in Home Industries, as they are generally called. Every nation endeavours to make their national costume and home decorations as beautiful and even as costly as possible, and this can be taken as a criterion of their standard of education and prosperity. If such nations already have well-developed home industries when they come into contact with other peoples there is at once keen competition, which ends in the adoption of the foreign popular art for the purpose of embellishing their own.

This principle can generally be applied, and it finds a clear confirmation in the Home Industries and products of Croatia. Situated on the threshold of the Orient, but from the point of view of civilisation distinctly Occidental, this country was at all times the arena where all the races met who were wandering either from West to East or East to West, and thus these great migrations of people have left traces on the soil of Croatia. It is to these circumstances only that we can ascribe the fact that home industries could be developed in Croatia among a people with an almost unexampled gift and talent for colouring and form, which cannot find a parallel on the Continent for their variety and their technical and artistic side.

Over the land of Croatia streamed Greek and Roman, Byzantine and Turk, with their Egyptian and Koptic and Mesopotamian auxiliary troops, Persian, Arab, Servian, Bulgarian, Roumanian, Hungarian, Venetian, Albanian, German, and Bohemian. Each left behind in the peasant homes of Croatia traces of designs which can to this day be clearly seen in the festive garments which the Croatian peasant girl embroiders or weaves in her clothing or linen. We can see designs of Assyrian, Egyptian, Koptic, Abyssinian, Greek, Persian, Arabic, Moorish, Byzantine, Albanian, Venetian, Old Servian, Bulgarian, and Hungarian origin, whose presence in the homes of the Croatian peasants would be quite incomprehensible without the knowledge of these historical facts. But it is not only the designs and characteristic harmony of colours which were

adopted, but also the technique, so that the Croatian Home Industry is probably the only one of the present day which can show us accurately the entire range of historical textile technique from the period preceding the invention of the needle to this day.

It is really fortunate that the Croatian peasant is very conservative in this respect. It is with traditional pride that family pieces of special work are preserved in homes, and that the former communities treasured in their chests festive garments and other ornaments with greater jealousy than many aristocratic families preserve their objects of art and jewels. This alone will explain how it was



CROATIAN COSTUME.

possible to collect pieces of work going so far back as the fifteenth century, and that it was, above all, possible to form such a rich and complete collection as is here shown.

The oldest pieces in the collection date back, as already mentioned, to the fifteenth and sixteenth century, and show the oldest technique known in the textile industry, the Koptic technique, the old Christian art, the old Gobelin technique, and the filigree work, which are all remnants of the times when needles were not yet invented. This technique is still in existence in Croatia, though somewhat scattered, being principally known to old women on the former military frontiers. Many researches have already been undertaken (espe-

cially as regards the filigree work) to ascertain who really was the first to use it; whether it had its home in Germany or in Italy. This point may be considered as definitely settled when going through this collection, as it undoubtedly points to Croatia as the home of this work. The large number of women's articles of clothing, blouses, blankets, cushions, caps, altar covers, etc., which are executed in this work without needle, clearly shows how widely spread and deeply rooted this technique must have been in the nation.

In connection with this, it may be mentioned that the raw material, flax and silk, were spun by the peasant women themselves, who prepared, bleached, and dyed the material with vegetable colours, to be afterwards worked with most primitive implements.

Then comes a transition period, characterised by the use of fish-bones to work with, leading to needlework, commencing from the seventeenth century, which culminated in the eighteenth century in an unprecedented period of splendour with the introduction of sericulture under Maria-Theresa.

On Church festival days every peasant woman wanted to go to church in the richest possible costume, while the home itself must also be as richly decorated as possible, to reflect the prosperity and importance of the family. This competition led to a remarkable result, which is apparent from the rich variety shown in the collection. While the Slovak, Bulgarian, etc, Home Industries showed a special type, in almost every Croatian village a distinct type was developed with its own characteristic combination of design and harmony of colour. To mention one instance, in the neighbourhood of Sunja the women and girls have for centuries been accustomed to dress in nothing but white, and here, too, filigree is partly used even to-day. The care required for the making of such a dress can be gathered from the fact that two to two and a half winters are necessary to complete a costume in filigree mixed with Coptic Gobelin work, as during the summer home industries have a rest on account of the work in the fields. And all this work is done by people who can neither read nor write! We may mention here, *en passant*, the carved calabashes (tikvice), which represent a speciality that cannot be seen in such artistic execution and form in any other part of the world. It is true that similar calabashes are found in Corsica, but as regards the variety of the combination of designs of the Croatian samples, they will not stand comparison.

It is surprising how this collection was put together for a period of thirty years, and Mr. S. Berger, of Zagrab, the collector, deserves special credit for having displayed so much knowledge of history and art in bringing together such a vast number of rare objects into a harmonious *ensemble*, for the delight of all true experts in the origin of this industry, as it shows pieces which one could hardly find traces of in the very districts they originated from. No wonder, therefore, that due credit has been given to the collection and its wealth of designs and harmony of colour, not to be found anywhere

else on the Continent, by such eminent experts as Lenbach, of Munich; Viktor Frauenberger, of Dusseldorf, Director of the Applied Art Museum; Viktor Wilfert, Imperial Councillor and Director of the Pinakothek, Munich, the Central Applied Art Museum, Dusseldorf, the Applied Art Museum, Carlsruhe, the Imperial Applied Art Museums at Harmen, Elberfeld, Crefeld, Vienna, and Budapest; the Applied Art Museum, Zagrab; the Francisco Josefinum Applied Art Museum, Pilsen; Professor Luger, Karlsruhe: Professor Rosenberger, Technical High School, Carlsruhe; Professor Durm; Privy Councillor Wagner, Director of the Grand Ducal State Collection, Carlsruhe; Professor von Calke, Strassburg; Messrs. Johnson Tuck, The Betorg, Great Munden Ware, etc., etc.

To the collection of ancient work is attached a collection of modern work for the purpose of showing how the old technique and designs can be applied to modern requirements.

This modern collection shows very well how improved taste can make use of these old designs and how they can revive our power of invention, especially as the greatest artists of Germany, France, etc., have made use of these designs to a very great extent.

Croatia can congratulate herself on having found in Mr. S. Berger a man who understood how to save these samples of old popular art and to give them life again for the benefit of modern requirements. The prominent part played by the Croatian home industries with their old technique and designs in the most elegant and modern Parisian fashions can only be realised by those who know at what expense and with what difficulties the revival of the old lost art of lace making in Dalmatia is being carried out.

THE COLLECTION IS FOR SALE.

Berger's Collection.

Nos.	Description.	Century.
1 to 17	Shawls, handwork from period before the needle, old Christian art. Koptic technique. These interesting works deserve special notice, as they are the most elaborate handworks of ancient times.	XV. to XVII.
18 to 44	Shawls, handwork old Christian art, worked partly with fishbones and partly with sticks of wood.	XVII.
45 to 94	Shawls, handwork, old Christian art, worked without needle, partly with fish-bones and partly with sticks of wood.	XVIII.
95 to 116	Shawls, handwork, needlework.	XVIII.
117 to 122	ditto ditto	XVII.
123 to 164	ditto ditto	XVIII.

Nos.	Description.	Century.
165 to 201	Shawls, needlework.	XIX.
202 to 206	Shawls, filigree, bobbin-stitch; needlework.	XIX.
207	Bride's shawl of a Slovak girl, handwork with addition of pillow-lace.	XVIII.
208	Shawl of a young Slovak bride, handwork throughout.	XVII.
209 to 212	Shawl on tulle, hand embroidery and pillow-lace.	XVII.
213 to 215	Wrappers, shawls from Moravian districts, handwork from Moravian embroidery designs, with beads and gold spangles, and put together with old pillow-lace.	XVIII.
216 to 218	Head wrapper from Herzegovina.	XVII.
219 to 220	Dalmatian handkerchief from the Pago Island.	XVIII.
221	Handkerchief with ancient Slav pillow-lace from Cattaro.	XVII.
222	Handkerchiefs with ancient Slav pillow-lace from the Canali Island. ...	XVIII.
223 to 224	Breast-piece from a chemise. Ragusa stitch.	XVII.
225 to 226	Sleeve-piece from chemise. Ragusa stitch.	XVII.
227 to 228	Filigree handwork, ancient Christian art, without needle.	XVI.
229 to 230	ditto ditto	XVII.
231	Altar covers, filigree done with fish-bones.	XVII.
232 to 234	ditto ditto	XVIII.
235	Portion of sleeve of chemise (Slovak), hand embroidery with hand-made pillow-lace.	XIX.
236	Portion of a Slovak chemise sleeve, hand embroidery with appliques, darning stitch.	XIX.
237	Portion of sleeve of Slovak chemise, pillow lace appliques, darning stitch...	XIX.
238	Portion of sleeve of Slovak chemise, with tulle embroidery and old pillow-lace.	XIX.
239	Portion of sleeve, hand embroidery with pillow-lace.	XIX.
240 to 251	Edge of bride's chemise; embroidery, Karamani appliques, hand-made filigree.	XIX.



IN THE ICE CAVERN.

Nos.	Description.	Century.
252	Roumanian handwork, with bobbin stitch filigree and Hedebo flat embroidery.	
253	Handkerchief, Slovak work with pillow-lace.	
254 to 255	Decorative handkerchief. According to the Croatian custom this long handkerchief was wound round the bride and bridegroom on the occasion of the Church Nuptial Benediction. Coptic technique.	XVIII.
256	Bed covers (overlay and pillow), flat embroidery handwork with old Slav pillow-lace.	XVII.
257 to 259	Bed covering (overlay), hand-made filigree from the pre-needle period, with knot fringe.	XVI.
260 to 262	Bed coverings with ancient Slav pillow-lace.	XVI.—XVIII.—XIX.
263 to 265	Cushion, bed-bolster from the pre-needle period.	XVI.
266 to 270	Bolsters. The coarse threads were drawn through with fish-bones.	XVI.
271 to 280	Pillows worked in with coloured threads.	XVIII.

ROUMANIAN WORK.

281 to 298	Women's aprons and parts thereof. The making of these aprons demands exceptional manual skill, and particularly a great practice in Coptic technique. The chains are made of homespun goat hair, while the centre piece is interwoven with real gold and silver-covered thread. Here again there are many samples of Coptic technique and Apron parts.	XVIII.
299 to 329	cross-stitch	
330 to 342	Aprons with long fringes. Coptic Gobelin handwork with gold embroidery	XVIII.
343 to 346	Needle embroidery with gold and Gobelin cross-stitches	XVIII.
347 to 348	Roumanian shirts with real gold embroidery	XVIII.
349	Filigree and twisted stitch work	XVIII.
	Double filigree work with gold embroidery	XVIII.

Nos.	Description.	Century.
350 to 356	Women's blouses, filigree work, ancient Christian work from the pre-needle period	XV.
357	Raised embroidery with trellis filigree work	XVII.
358	Woman's apron, filigree mixed with Coptic Gobelin work	XV.
359 to 361	ditto ditto	XVI.
362 to 365	Woman's National Costumes, old Christian art. Filigree with Coptic Gobelin work.	XV.
366 to 367	Woman's apron with raised silk embroidery	XIX.
368 to 369	Ditto worked with fishbones. ...	XIX.—XVIII.
370	Ditto with crochet lace.	
371	Ditto with flat embroidery. ...	XVIII.
372 to 374	Ditto	XIX.
375	Ditto	XVIII.
376	Woman's apron with flat embroidery in sheep's wool.	XIX.
377 to 378	National costume of a Croatian woman, worked with fishbones.....	XVI.
379 to 380	Ditto Needle Embroidery.	XVIII—XIX.
381	Bride's dress embroidered with sheep's wool.	XX.
382	Slavonic woman's costume. National costume enriched with real gold hand embroidery (neighbourhood of Virovitivica).	XVIII.
383	Slavonic national costume with raised mesh embroidery. Very interesting handwork (neighbourhood of Pozega).	XIX.
384	Ditto (neighbourhood of Hitrovica).	XIX.
385	Ditto (neighbourhood of Pozega).	XIX.
386 to 387	Roumanian woman's apron on velvet with raised gold embroidery.	XVIII.
388 to 503	Women's caps and portions of caps. The numbers marked with an "o" designate pieces which have been made with fishbones and sticks of wood. ...	XV.—XX.
504	Slovak tulle caps, hand embroidery and hand-made lace interlaced with gold and silver threads.	XVII.
505 to 510	ditto ditto	XVIII.

Nos.	Description.	Century.
511	Moravian cap with gold and silver embroidery	
515	Slovak tulle cap with gold and silver hand embroidery.	XVII.
512 to 514	Slovak tulle cap with gold and silver hand embroidery	XVIII.
516 to 523	Macedonian needlework taken from shoulder pieces of festival mantles ...	XVII.
524 to 527	Albanian needlework, pieces taken from wristbands of chemises.	XVII.
528 to 530	Croatian women's boleros with trimmings. All homework.	XVIII.
531 to 533	Croatian sleeveless women's jackets, "Dolmans."	XIX.
534 to 535	Turkish bride's gold costume, in which the distinguished brides ceremoniously receive their intended husbands for the first time. The costume is skilfully sewn together with real gold. It originates from the Harem of the Sultan Abdul Aziz, and was left as an heirloom to Hasanbeg Kadic, Orasje, in Bosnia. During the occupation of Bosnia by Austria-Hungary in 1878, the owner took to flight and left it with an inhabitant named Miletic, from whom it was bought. The costume dates from the year 1850. There is not another one to be found in Bosnia and Herzegovina, and even in Turkey these magnificent garments are no longer worked so artistically.	
536	Bolero from the Province of Cattaro artistically sewn together with gold cord.	XVIII.
537 to 552	Drinking vessels (calabashes) engraved by hand with a needle. These are drawn and engraved by shepherds with great skill and according to their own designs. This work is the more astonishing as these people have no school education, and can generally neither read nor write.	
553	Calabash engraved by hand with a needle; is used as wine cup.	

The Hungarian Street.

HUNGARIAN HOME INDUSTRY.

The bulk of Hungary's population is occupied with farming, and therefore has much leisure during the winter months, when no outdoor work can be done.

This circumstance, together with the rather bad communication in the past, led the farmers to make the implements for their agricultural and personal needs, and it was in this way that the Home Industry idea developed long ago.

The Hungarian Home Industry is divided into two branches:—

The first includes all articles necessary for agricultural purposes, from the simple wine stick to the most complicated implements.

The peasant himself produces shafts, shovels, parts of carriages, etc., whilst he works up the common rush-made carpets, baskets for fruit, baskets for poultry, and other purposes, from the thin branches of the willow tree.

All these are called agricultural Home Industry Products, and mostly find their market at home. This kind of work is usually done by male labourers, and the methods are taught by the father to the son.

The female members of the family weave, spin, and do embroidery work during the long winter evenings.

As flax and hemp is also cultivated on the fields, and sheep breeding also carried on, products such as Flax, Hemp, Wool, etc., could not easily find buyers, especially when communication was not so ready in the old days, therefore these materials were worked up by the farmers themselves.

The spinning of this raw material is done by female hands, who meet every evening. The threads obtained are woven either coloured or uncoloured by hand looms. The material produced in this way serves in the first place for personal wants in linen and clothes; the finishing and ornamenting of the linen, bed outfits, and cloth, all of which is hand woven, is also done by the female members of the families.

The ornaments are drawn by hand, generally with charcoal, and the embroidery is made afterwards; this work is done without any print or mechanical help whatever.

Each design is made without any outward pattern, and consequently springs from the fancy of the people; therefore these patterns represent a special artistic value.

Such designs mostly depict animals and plants, and by connection and application of the same they developed eventually lines forming a harmonic entirety.

The embroideries were done with woollen threads, but later on they passed in some districts of the country to silk threads, producing pieces which can very well stand the competition of International art industry.

In other places they have drawn out threads preliminary to "*à jour*" work, thus creating new designs, very artistic, too, which shows great originality and artistic taste.

In other parts of the country there is a speciality made of very nice laces, beaten, sawn, and knitted.

Also the making of woollen rugs and carpets has been tried in some districts, attaining such a degree of perfection that the carpets produced are equally valuable from a practical and artistic point of view.

Their own household wants further induced the male farmers of some districts to work the clay, found near their residences, and very soon they succeeded in making the required forms of hand pottery.



GROUP OF HUNGARIAN PEASANTS.

Besides pottery for general use, the taste and love of prettiness amongst the people have induced them to make pottery of more pretentious form, ornamented and painted, with designs drawn from their embroidery work.

Thus the originality of these different potteries existing in the various districts of the country is explained. These lines of production are generally called "The Home Industry."

As mentioned already, these articles were first made by the families, in order to cover their own wants.

In the second half of the past century, however, when life became more expensive, people began to sell their work to increase their income.

Now the Hungarian Government has also discovered the value of the people's skill, and tried to give a proper direction to their artistic aims by appointing travelling teachers and establishing industrial schools. The Government founded Home Industrial Societies and Associations, and has given subsidies to private persons in order to develop the work and to make it suitable for the market.

Of all these Home Industry Societies, we have to mention in the first place the

"POZSONYZ IZABELLA HOME INDUSTRY SOCIETY." under the patronage of H.R.H. Archduchess Izabella, who has grouped around her in a very short time ladies from the highest circles of the country.

This Society, acting under the direction of the said noble-minded Royal Highness, with very much zeal and understanding, is able to provide a regular income to the population of five counties during a period when people are out of work.

The raw material is handed to the people through this Society, and wages are paid to them afterwards corresponding to the work done.

Besides this, there are also other Societies acting with the same success and quite on the same lines.

With the growth of this Home Industry, the Government provided also for markets for these articles, and entered into a contract, about ten years ago, with the Hungarian Trading Company, Limited, Budapest, for this purpose.

This Company was intrusted with the finding of markets for the sale of Home Industry articles, and in this way realises the intention of the Hungarian Government, to procure the country people an income when they have no opportunity for outdoor work.

At the Home Industry Section of the Hungarian Exhibition, Earl's Court, all sorts of products, even those made by the population of the remotest districts, are shown in the original form as produced by the people, and also those articles, which are composed out of peoples' various productions, answering at the same time to the most particular and modern taste.

The interiors of four village homes of different parts of the country, wherein Home Industry work is carried on during the winter season, are shown to the life.

The Exhibition, offering, as it does, the first opportunity of introducing the Hungarian Home Industry to the English nation in the form of a large collection, will bring, we feel confident, the connoisseur and the originality-loving English people nearer to the products of the Hungarian Country People's Art, by which these articles, valuable in every respect, and interesting in every way, will find we dare hope, a new market.

DOMÉ KOPPERLY, Director, Hungarian Trading Coy., Ltd.

The Hungarian Scientific Society and Theatre "Urania."

National education in the strict sense of the term, with the legal sanction of compulsory general attendance, has gone up in Hungary as in most of the other civilised States. Attendance at school was rendered compulsory by Act of Parliament in 1868 (Act XXXVIII., on National Education).

That the politicians of last century strove to introduce compulsory attendance does not signify that at that time there was any lack of schools or school accommodation, or that there were no sources of culture accessible to the children of the masses; it is to be understood simply as meaning that the need of school learning was not felt by the lower classes of the community. These and the leaders among them regarded the schools as existing only for the benefit of the more "select" (as they considered them), and had all the deeply-rooted antipathy of the working classes at that time to "education." This will explain the Hungarian expression "intelligent class," to which the educated, school-trained people of to-day belong.

Now, however, in Hungary, as in the whole of Europe, the chief aim of popular education and culture, i.e., the spreading of knowledge, is officially confined to the schools. The "intelligent class," as such, is shrinking, and in course of time will disappear, having become merged with the people in an educational levelling up.

Many institutions in that country now present a rather advanced phase of development, and seek the extension and completion of knowledge by means of teaching outside the schools, which aim at arousing interest in learning, and especially in the education of the masses with regard to their social, political, and economic interests and needs.

It is perhaps needless to say that compulsory attendance brought about an increase in the number of schools, and by consequence an increase in the number of teachers. The teaching profession rose not only with the increase of pupils, but also with regard to the didactic system. The natural result of such an impetus was the attempt in the direction of perfecting the teaching material and the broadening of the way of conveying knowledge.

We regard the *intuitive method of instruction* as the highest achievement of that development. We emphasise this statement because we wish, by this, to refer to the fact, generally well known, that though the old kind of school conveyed instruction in a very worthy and estimable way, and always endeavoured to improve its methods, it came short of the school of the present day. This ver-

dict must also be applied to those institutions which aimed at educating people outside the schools. However, in the development of these, the tendency is in the proper direction towards the methodical.

There are many professional scientific societies in Hungary, which have given lectures for several decades past, but the systematic and conscious culture of the people outside the schools was commenced in the 'nineties, after a few previous experiments. At that period the following institutions were successively established:—

The *Free Lyceum*, after the manner of the English University extension scheme, the *Popular High Course*, and independently of these the "*Urania*" *Scientific Theatre* and the "*Urania*" *Scientific Society*.

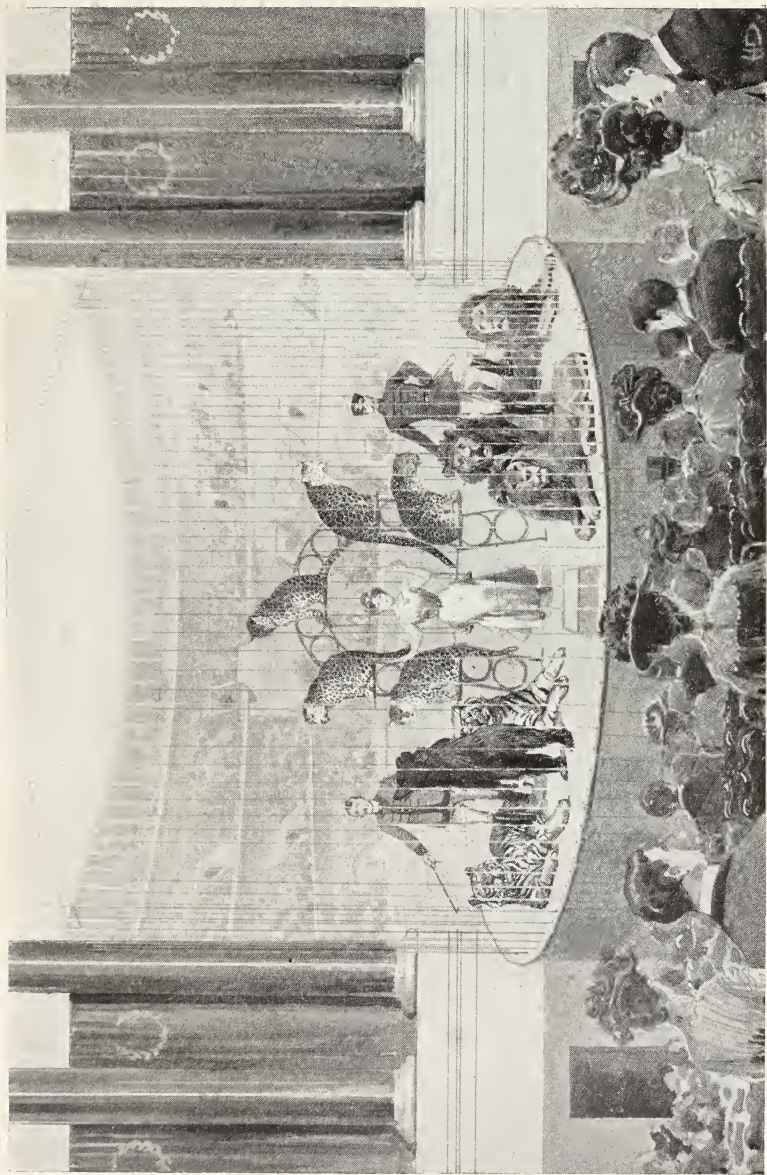
The two former are engaged in the work of educating the people in an admirable way, and display a useful and many-sided activity in several of the larger provincial towns. The two latter perform a systematic and important duty in disseminating knowledge on a large scale by means of the intuitive method of instruction, this method being according to the design of the founders of the societies named, and improved in the march of progress.

The writer of these lines is himself officially connected with the *Urania Scientific Theatre* and also with the *Urania Scientific Society*, both institutions having on several occasions supplied him with material and data for some of the lectures delivered by him on Hungarian matters, so that, knowing all about them, he may be allowed to give a brief description of these useful institutions.

The Secretary of State for the Ministry of Public Instruction, Mr. Victor Molnár, convinced of the truth, nowadays generally admitted throughout the world, that it is possible to make education in any branch agreeable, easy, and attractive, and especially successful by the intuitive method, resolved to realise the idea of creating an institution to serve the dissemination of knowledge and science. The outcome of Mr. Molnár's conviction, and of the zeal which that conviction engendered, was the *Urania Scientific Theatre*, inaugurated at Budapest in 1899. This theatre was erected largely by funds supplied by personal friends of Mr. Molnár, ladies and gentlemen interested in science and culture, who constituted themselves a joint stock company with a capital of £4,166 13s. 4d.

The first representation in this building took place on the 4th November, 1899, and was regarded as an important event, creating quite a *furor* among the press and public of Budapest.

Situated in one of the busiest streets of the capital, Rákoczy-ut, the theatre is built in the Moorish style, a well-proportioned, beautiful building, containing seating accommodation for 576 persons. There is electric light installation, and on the stage is an electric lamp of four colours which supplies the requisite shades of the pictures projected on the curtain or screen. The cinematograph or projecting apparatus, one of the most perfect of its kind, is set up in the back of the hall.



IN THE BOSTOCK ARENA.

The building is so young that its period of activity cannot be divided into epochs; we will therefore relate its life history year by year, in such a way that its progressive development will be plain to the reader, who will observe how, in so short a time, it became an important factor in Hungarian culture.

During the first year of its existence it came before the public with 35 lectures—ten in the sphere of natural science, seven in geography, one in art, one in history, five topics of the day, and seven lectures on decorative art. The theatre being new, it was not so well-known to the public; it was not surprising, therefore, that in this first year its energies were not crowned with financial success. Nor was this expected. Nevertheless, the pioneer work was done, which was to attract as large a number as possible of the masses of these sources of scientific knowledge. Solid success was indisputable, as the 35 lectures were attended by the public at 324 evening and afternoon lectures and representations, and youths of the student class attended 93 forenoon and afternoon lectures. In spite of initial difficulties, the management took care to adapt the lectures and representations to the requirements of the students, and that the poorer among them might have the privilege of attending them free of charge. The result was that in the first year 46,500 students attended.

The second (1900-1901) year's repertoire included 18 new lectures—four geographical, three historical, two art, four literary, and five miscellaneous lectures, rendered still more interesting and attractive by the use of cinematographs purchased at considerable outlay. In its interests for the students, the management arranged lectures by experts in various branches of knowledge, and the attendance fees were so regulated that 150 poor students out of 400 might attend the lectures gratis.

In the third year (1901-1902) the repertoire again included 18 new lectures—nine geographical, three historical, three art, three literary. This year is renowned for the fact that two foreign men of letters, the Austrian, Geo. Müller, and the Swiss, Alfred Bertrand, gave lectures at the theatre. The number of school representations increased by nineteen. It is noteworthy that financially this third year counterbalanced the unsuccessful results of the two first years.

The fourth year (1902-1903) brought 15 new lectures to the repertoire—six geographical, two ethnographical, four historical, one art, one literary and one geological. The financial result again showed an improvement.

Among the lectures of the fifth year (1903-1904) were 12 new lectures—six geographical, three ethnographical, two literary, and one social. The number of school representations increased considerably. The management, in a worthy spirit of sacrifice, engaged the famous traveller, Carsten Borchgrevink, to lecture on the world in the region of the South Pole, and also Francis Hopp, another famous traveller, to lecture on his journey round the globe.

In the sixth year (1904-1905) nine new subjects were added, among

them being lectures by the famous travellers Hans Mayer and Drygalsky. In this year the management of the Urania Theatre mooted the idea of bringing the advantages of the institution within the reach of the inhabitants of the larger towns of Hungary. With this object 273 lectures were delivered in 73 towns in the country. It should be noted here that Mrs. Ginever, a Hungarian lady, this year successfully lectured in a few English towns, making use of a "Urania" production on Bosnia.

As a success of the seventh year, we may mention a novelty—the Russo-Japanese war in cinematograph pictures, which ran for 119 evenings. Besides this there were five new lectures—one of these the lecture on Servia, being also instructed by Mrs. Ginever to several towns in England. It should also be mentioned that this year *a dividend was paid to the shareholders*.

In the eighth year (1906-1907) there were seven new lectures. At this time the world-famed inventor and explorer, Ronald Amunsen, displayed the results of his scientific investigations before the Urania audiences. George Brandes, the æsthetic of the North, lectured on Ibsen.

The country propaganda was continued, 165 lectures being delivered in 38 towns; 48 lectures specially for students.

A further proof of the interesting and successful activity of the Urania Scientific Theatre in this eighth year of its existence was that 447 lectures were given, of which 265 were evening lectures, 63 afternoon lectures, and 119 students and working men's lectures. The evening courses were attended by 107,457, the students' by 67,830, and the working men's by 5,700 persons—altogether a total of 180,987 visitors.

These figures will, I think, support my statement that Mr. Victor Molnár took the right step when he decided to demonstrate that the only method of teaching outside the schools is the *intuitive*. The success is not to be lightly regarded, when we consider that at the beginning he had to combat indifference and prejudice. He furnished proof of his tenacity in supporting the new theatre through evil and good report, by his purse and energies, until it attained the place it holds to-day—foremost among other institutions devoted to education outside the schools.

In conclusion, we would mention that the Urania Scientific Theatre possesses its own photographic atelier, which is quite up-to-date with its apparatus, and furnishes all the cinematograph and other pictures used in the lectures.

II.

THE URANIA SCIENTIFIC SOCIETY.

As a sort of advance guard of the Urania Scientific Theatre, the Urania Scientific Society was founded by Mr. Victor Molnár in June, 1899. The aim of the Society was to disseminate and popularise an acquaintance with every branch of science, and to choose

the lectures to be given at the Urania Theatre when it was opened some six months later. The Society bound itself to support the theatre, both morally and financially, from the outset. Such members of the Society as were able engaged themselves to furnish popular scientific lectures for delivery in the theatre. In the year of its formation the Society numbered upwards of 400 members, and inaugurated its activity with a series of scientific lectures (illustrated with "projected" or cinematograph pictures) in the Winter Garden of the Urania Theatre. Further, the Society published a monthly review, which eventually became recognised as a Hungarian magazine of the first rank. It is to-day a publication of real scientific value, and has won the approbation of scientific and cultivated circles by the high standard of its articles and illustrations, and the tastefulness of its general get-up. It is, of course, the official organ of the Urania Scientific Society.

The experiences of the first year, however, were sufficient to convince the founder that a close connection between the Society and the Theatre were not conducive to the efficient development of either. He saw that the Society could render more effectual support to the Theatre untrammelled; also that the Theatre could better satisfy the demands of the public if not bound by the organisation of the Society. For this reason the two institutions became entirely separate. The Society, departing from its original intention, resolved to work independently and to concern itself with the arrangements necessary to demonstrate in the lectures the relations between science and the needs of life—to explain the practical achievements and to illustrate the tendency and progress of modern science.

This matter settled, the Society commenced its worthy work with signal success, the lectures arranged by the Society being very largely attended. Very soon it saw its way clear to found the provincial propaganda, which also was crowned with the most abundant success. This propaganda fosters the educational and cultural interests of the country towns and villages situated far away from the intellectual centres by the loan of cinematograph and lantern lectures with the respective films and slides and projecting apparatus. A nominal fee is charged, sufficient to cover the Society's out-of-pocket expenses. Within a year of its foundation thirteen lectures on literature, geography, national economy, hygiene, and general knowledge were delivered. As soon as this new scheme became publicly known many country clubs, lyceums, societies, clergymen, lawyers, teachers, and private persons applied for the lectures. In the first year of the propaganda (i.e., 1904), 350 Urania lectures were delivered in 159 country places. The audiences numbered in the aggregate 25,000 persons, among whom 150,000 pamphlets were sold. The sale of these pamphlets at a few *fillérs* (a *fillér* is one-tenth of a penny) each enabled those who purchased them at any time to recall to mind any interesting portion of the lecture.

The Society attaches great importance to the systematic consistency of the lectures, and desires to add to their number such as treat of questions of social politics, the struggle against alcoholism, tuberculosis, etc.

At present the Society is in a position to despatch to the provinces 60 lectures, each dealing with various branches of useful knowledge in a systematic and practical form. It is proposed to have a series of twelve lectures written on each of the twelve subjects designed by the Society.

The interest evinced in the provincial propaganda is steadily increasing, and the Society records much success in respect thereto. Last year, for instance, 653 lectures were given in 265 villages before 113,892 persons, and 23,116 pamphlets were sold.

I must not omit to mention that several Urania lectures have been given on Hungarian colonies in foreign States—at St. Louis and other towns in the United States; also in France, Switzerland, and Roumania.

The Society has recently inaugurated high schools for working men, which are attended not only by working men, but also by young mercantile clerks who have passed through the apprentice school but have still their military service before them. The number of such young men in Hungary is about 60,000. The High School has three courses of four hours a week. Fourteen lectures are given on subjects of the city schools and secondary schools, accompanied by lantern pictures. Mathematics, natural science, commercial, and industrial knowledge are taught in free lectures. Anyone over sixteen years of age is eligible for admission to the High Schools for working men.

It is worthy of mention also that the teaching staff of the schools display a praiseworthy interest both in writing lectures and delivering them.

The splendid results of such indefatigable activity may be summed up in two facts. Firstly, the Society has generalised the intuitive method of teaching in Hungary, developing the disposition to teach and to learn outside the schools in the largest classes. And lastly, it has demonstrated the truth of the idea that the instruction of the masses outside the schools is a factor of education equivalent in its importance to compulsory attendance at school.

The Ministry of Public Instruction proposes to organise education outside the schools, and preparations are now being made to carry the scheme into effect.

W. H. SHRUBSOLE.

General Guide & Entertainments.

NOTE.—*The London Exhibitions, Ltd., who have produced in the past so many successful Exhibitions at Earls Court, have still a lease of twenty-nine years to run. The 1909 Exhibition is already in course of preparation.*

By electric and steam rail, by motor, 'bus and cab, or on foot, by far the greater number of the many hundreds of thousands who visit Earls Court Exhibition each season make use of the Warwick Road Entrance, directly outside Earls Court Station on the District Railway. In the Lillie Road there are two entrances by the two West Brompton Stations, in the North End Road there is another entrance, leading directly into the Western Gardens and Old Welcome Club, while the fifth entrance is at West Kensington Station, from the platform or street.

Coming through the first and principal entrance, the smart Hungarian uniforms of the numerous custodians strike the visitor, as he passes through the stiles, together with the picturesque decorations displaying the National coat of arms and colours of the Kingdom of Hungary.

The Hungarian Exhibition of 1908 is in every way thoroughly representative of the Arts, Products, Industries, and Manufactures, and has been organised under the various Ministerial Departments of the Government, and with the active assistance of the controlling Ministers. Compact and complete, the very interesting Exhibits of Hungarian Education take up the whole of the

"Princes Hall."

This display, in its thoroughness, will come as a surprise to most people, evidencing as it does the huge strides made in both Elementary and Advanced Education by Hungary of late years. In the different bays the process of mental cultivation is shown in detail, from the Kindergarten to the Adults' College or Polytechnic Gymnasia. The arrangement of the Exhibits—including those dealing with Literature, where Shakespeare's Plays, translated into Hungarian may be inspected—has been carefully systematised, and full information concerning them is given on pages 27—36. The Educational Section has been organised and arranged by Dr. Béla Erödi, with the aid of Dr. G. Zinaby. The plan of installation is designed by Director C. Várdai.

DUCAL HALL

is a cloak room for the repository of coats and wraps, etc., and you pass into the Ducal Hall, which has been most artistically and imposingly decorated and arranged, after the Gothic and Renaissance styles, under the supervision of Professor Alfred Krolopp, Mr. John Foldi, and Mr. Eugene Fischer, the architect of this

Section. Thoroughly and exhaustively here are all the numerous departments of the

Ministry of Agriculture

shown in most interesting detail, in fact, it may be claimed that never has a Foreign Nation's Agricultural methods been more clearly and yet graphically shown in an Exhibition. The work of the various Institutions dealing with horse and cattle-breeding, Viticulture, Ornithology, Chemistry, Geology, Irrigation, Fishing, Silk Culture, Hops, etc., may be closely inspected. Hungary as the "Paradise of Europe for the Sportsman" is emphasised by the well-set-up tableaux in stuffed specimens of a complete collection of the wild animals of the Carpathians. A special Section devoted to Wine has exhibits of Champagne, etc., from the most renowned Hungarian Vineyards, together with various beers and mineral waters. Page 43 should be referred to when going through this Department of Agriculture.

Into the open air of the

QUEEN'S COURT,

with its restless lake, triple-arched bridge, and impressive architectural surroundings of the Italian Renaissance, the specimens of gigantic timber brought from Hungarian forests are worthy of inspection, especially when it is realised that the huge trees had to be sawn into sections to get on shipboard.

On the water Tom Taylor's Electric Launches silently bear their passengers to and fro; while romance and novelty may be enjoyed *à deux* on the quaint gondolas swiftly driven by their gaily-garbed gondolieri. After nightfall a myriad of fluttering lamps reflect Hungary's National Colours of red and green and white on the wavelets. By the domed bandstands where the leading English military and Hungarian bands perform throughout the season, afternoon tea, with light refreshments may be obtained in shade or sunshine. In the spacious well-lighted Grill-room and Queen's Restaurant North and South of the Lake, luncheons, dinners and suppers *à la carte* and *table d'hôte* respectively are served at city prices. Meantime the great and ever-popular CHUTE is continuously gliding down with its merry boatloads from sky to water between two superb triumphs of scenic art, the work of that famous master, Richard Douglass. That on the East side depicts the frowning

High Tatra Mountain and Lake Csorba

in the mighty Carpathians and is faced by the

Rock of Barbarkai.

Close to the north end of the Lake a splendid piece of mountainous scenery from the brush of that well-known artist, R McCleery, forms a fitting portal to the

DOBSINA ICE CAVERNS,

a masterpiece of skilful representation, with its mystical subterranean rivers flowing swiftly one above the other amid hollows and caverns

of chalk-stone and glittering crystal ice. Nature in humorous freak and fancy is shown as it has moulded the ice in graceful figures, dainty columns with pendulous stalactites and uprising stalagmites and concealed lights gem the weird but beautiful grottoes and recesses. When the central great frosted cavern is reached the sight is one of some gorgeous fairyland in which the mysteriously propelled boat tantalisingly refuses to allow one to remain, but hurries along on the rippling stream leaving vistas of sparkling ice. Access to the boats is made with ease and comfort; and the travellers are drawn up an incline to reach eventually, by gentle rapids, the depths below. The real Dobsina is the wonder of the Hungarian Tatra, and while in the height of summer skaters fly by on its ice-mirror surface, on the earth overhead the farm labourers are scorching in the sun.

It is hidden amidst forests and green pasture lands, and for exquisite beauty, size, and startling contrasts is unrivalled in Europe. In descending into

This Subterranean Ice World,

we find its roof and walls formed of limestone; the floors one mass of rather dusky ice, which soon ends in a sheer drop. What a sudden transformation, from the warm, brilliant sunshine outside to this frigid underworld, where your very breath freezes as you enter! Sparkling and scintillating in the light of numerous electric lamps is a dazzling realm of ice pinnacles, domes, and minarets of ice, fountains, altars, bowers of ice all round! Waterfalls, stalactites, fringes, and exquisite curtains of lacelike delicacy and beauty hang suspended from the roof. Glittering gems of ice sparkle like myriads of diamonds above, as shown in illustrations.

The exit to the Lillie Road and to both West Brompton Stations can be made here by passing southwards under the Chute.

In the handsome and commodious

QUEEN'S PALACE

the building up of the Ministry of Commerce Section is due to the skill and experience of the architect, Professor Farago. Here the Commercial Museum has been especially arranged and made available to the public as an organised bureau for the imparting of information concerning Hungarian Commerce and Industry. A fine show is made by the HUNGARIAN STATE RAILWAYS in their models of trains, locomotives, etc., under the supervision of Mr. M. Fischer, the representative of the State Department of Railways; models of methods of inland navigation are shown, and Mr. Gabriel de Szalay, the State Representative of Post and Telegraphs, has brought together a comprehensive collection of telegraphic, telephonic, and other electric signalling installations, with literature of useful detail. The Pavilion erected by the Municipality of Budapest was organised under the direction of the Burgomasters, and contains models of some of the most interesting buildings, monuments, etc., of Budapest, together with exhibits appertaining to all

that makes up the municipal life of that city. The Pavilion was designed by Mr. Eugene Fischer, and arranged by Mr. Lagos Agotai, Director of the Municipal School of Industrial Art, Budapest. In the Queen's Palace may also be found a number of the finest Hungarian Industrial Exhibits ever sent to this country. Among the most prominent of these is the display of Mr. Miklos Zsolnay, of Pécs, the world-famed manufacturer of faience and pottery; that of Mr. Wissinger, the well-known jeweller; and also the ceramics of Mr. Emil Fischer. While here the visitor will find much aid in turning to page 59. Passing eastward over the covered bridge a flight of steps, with a Reno Revolving ascending staircase dividing it, leads downward into the vestibule of the

Empress Hall

and within this lofty building the

BOSTOCK ARENA AND JUNGLE

containing the

Finest Collection of Savage Animals

ever gathered together, and fresh from being the

Biggest Success of New York

is opened to the public throughout the day and evening.

Mr. Frank C. Bostock, universally known as "The Animal King" is by far the most famous of fierce brute tamers living.

For the past fifteen years the Bostock Arena has been the leading feature of every large Exhibition held in America. But in order to make his display of animal life more attractive and of more educational value to the general public, Mr. Bostock has not only established an Arena where all kinds of wild beasts perform all sorts of evolutions, but has erected a Jungle, thereby creating an exhibition which is at once unique, magnificent in its collection of animal life, and thrilling by reason of the daring performances which may be witnessed. Indeed, THE BOSTOCK ARENA AND JUNGLE is proving one of the biggest successes London has ever seen. The fact that for seven seasons it formed the one great attraction amongst amusement seekers of New York, the metropolis of America, is an indication of the high tone and quality of the exhibition. It should here be borne in mind that at the beginning of this period the three-ring shows were all the rage in America. To place before the public an exhibition in which one feature, and one feature only, was shown at a time, with the idea of its captivating general attention, demanded a bold spirit. But Mr. Bostock evidently knew what the public wanted. His ONE-SHOW displays instantly jumped into popular favour. Not only the public but the Press approved of the scheme, a leading New York newspaper declaring at the time: "We congratulate Director Bostock in departing from the old three-ring methods and presenting a single feature at a time. It shows, indeed, an acceptable departure. We have long thought that the public would prefer these single acts to a number



IN THE BOSTOCK JUNGLE.



of performances going on simultaneously, which are difficult to follow and bewildering to the eye. We admit, of course, that these single acts must be the best of their kind, and this no doubt explains the reason of Mr. Bostock's success in his departure from existing and hitherto recognised circus methods."

THE JUNGLE.

Although nominally in one, we have really at the Empress Hall two distinct exhibitions—the Jungle and the Arena. The first is open to the public all day long, while in the latter performances are given four times a day. The Jungle is unlike anything ever seen in the Metropolis before, or, indeed, anywhere outside of America. It is nothing less than an attempt to place before public view all kinds of wild life in surroundings as natural to their native element as the ingenuity of man can devise. To effect this transformation an army of workmen took over the Empress Hall at the beginning of December last, and under the guidance of Mr. Bostock, assisted by able architects, scene painters, and other skilled workers, laboured assiduously for months, until the various cages, dens, pits, caves and caverns, and temple for the numerous animals now housed were ready for their reception. Then came the animals, causing quite a sensation at the time, for it was the

Biggest shipment of Wild Beasts ever seen in the Thames.

They were duly installed in their new homes, and to-day the Jungle at Earls Court is regarded as the sight of London. As you stroll about it you feel as if you had been suddenly transported into the wildest parts of India, and then again into the dark forests of Africa, so lifelike and real are the surroundings. The mountains the wild scenery, and the appropriate background make an ideal setting for the wild life seen here. It is a praiseworthy attempt to display wild beasts of the forest and jungle in natural surroundings, and for this reason is of great educational value. Indeed, a walk round the Jungle is not only fascinating and interesting, but a lesson in zoology. One learns more here in half-an-hour of the habits and characteristics of the beasts of the earth than he would do by months of study from text books.

WILD ANIMALS AT HOME.

Passing the turnstile we turn sharply to the left where are the lakes and waterfall. Here congregate Alaskan seals, the Pacific Ocean sea-lion, the sea leopards, penguins, swans, pelicans and other forms of aquatic life. Tempted as we are to watch the antics of the seals and the diving powers of the sea-lions, we feel we must pass on. We are at once attracted by the superb herd of elephants in their appropriate setting, while adjoining them in seemingly perfect harmony are the camels, dromedaries, and maharas. A little further on one is led to the immense temple wherein the sacred beasts of India and Siam find a home. Passing through its spacious gates, we unconsciously feel we are treading on holy ground. Here

the guide receives us and takes us round, a few at a time. It would be profanity to allow crowds to congregate in this Sacred Building and disturb the quiet solemnity of its strange beasts from the Far East.

THE HOME OF CONSUL I.

Close by the Sacred Temple is a dainty little flat, wherein the little African gentleman, Consul I., receives visitors at frequent intervals. Indeed, Mr. Bostock has made scientists wonder whether or not Darwin was justified in his theory of evolution by his almost super-developments of such chimpanzees as Esau, Consul, and Consul I., the latter of whom has taken up his residence at the Empress Hall. The second-named ape is still remembered as the most remarkable specimen ever known.

His Actions were so nearly Human

as to seem almost uncanny. Consul I. is no unworthy successor, and many declare that he is more human in his actions than his famous predecessor. Consul's flat consists of a pretty little sitting-room, a dining-room and bath-room. But one has to hasten on for there is much to see. At the extreme end of the building there is a Saurian Pit, where great alligators from Florida and huge crocodiles from the banks of the Nile and other reptiles may be seen. In the Snake-Cave almost every known species of creeping thing finds a home, while in the various centre cages are interesting exhibits of the smaller animal life.

LIONS AND OTHER BIG CATS.

Our guide now directs our attention to the main cages, running along the whole length of one side of the exhibition. It was a happy thought on Mr. Bostock's part when he arranged for visitors to be conducted over his great jungle by competent guides. They are intelligent men, know the animals, and in a short tour impart much interesting and valuable information. In the main cages are lions, lionesses, tigers, cheetahs, leopards, panthers, jaguars, brown, black and white, and grizzly bears, spotted and laughing hyenas, wolves, dingoes, cougars, jackals, kangaroos, coyotes, etc., etc. It is safe to say that they are the finest specimens of their kind in existence under restraint. Many of them have been secured regardless of cost, while not a few have been specially caught at the instigation of Mr. Bostock. There is a number of maneless lions, the only species of their kind in existence. They are magnificent creatures. Wherever shown they have attracted much attention and in America caused quite an interesting discussion among zoologists.

THE ARENA.

Delightful as it is to saunter about in the Jungle it is decidedly thrilling to watch the gentleman and lady trainers put the various wild beasts through their evolutions in the Arena. Here a large silver-grilled cage with gilded overhangings has been specially erected

for these performances. It is these daring exhibitions which have made the name of Bostock famous the world over. His name will go down in natural history as a scientist who developed to a greater degree than was ever imagined possible the instincts of the wild beasts of the jungle. He is the originator of the arenic methods of handling wild beasts. Twenty years ago he recognised the narrowness of the cage method for exhibition. His humane feelings prompted him to give the animals more of a chance, and it seemed to him "small and mean" to oblige such a magnificent animal as the lion to jump about in a cage under the whip-lash of a man in a measure protected (by various subterfuges) from attack.

Lady and Gentlemen Trainers.

After unceasing efforts he has brought the professional training of wild animals to a higher and more dignified level, as all must admit after witnessing the performances in the spacious arena. They are wonderful demonstrations of man's power over the brute creation—a power which has only been obtained by the exercise of long years of patience and by kindness. Indeed, these exhibitions must be seen to be appreciated. Imagine, if you can, a frail, little woman. Mme. Morelli, surrounded by a group of from twelve to fifteen leopards, panthers, and jaguars, and having the whole group perfectly under her control. Every zoologist will admit that these particular beasts are the most treacherous and sly of the whole feline tribe. Yet Mme. Morelli makes them obey her, and her performance is at once a fascinating and pretty spectacle. In the same way Mlle. Aurora shows the complete mastery she has acquired over a group of Polar bears. Equally wonderful is the feat of one of Mr. Bostock's male trainers, who stands in the cage surrounded by nearly a score of huge maneless lions. Many other equally thrilling and daring performances are seen here, the whole exhibition being at once the greatest of its kind.

"THE ANIMAL KING."

That Mr. Bostock rightly deserves the title of "The Animal King," which America has named him, is admitted by all those who have come in close contact with him. No man living knows the beasts of the forests and the plains better, probably, than he. From childhood it has been his privilege to study their dispositions and habits. His knowledge of ferocious animals comes to him not only through experience but by inheritance. His father, however, did not desire that his son should follow so perilous a calling. He, in fact, intended him for the ministry. To this end his early education was carefully looked after, and, having completed his preparatory course under private tutors, he was sent to College. It was while on a visit to his father's exhibition during his holidays that his future career was decided. "Wrought up and excited (to use Mr. Bostock's own words) by the occurrence, I begged my father to let me take his place, but he would not hear of it. The next day I took the law into my own hands, and it was in the lion's

cage that my father found me, to his horror, when casually going the rounds of the show. He watched me for a while in fear and trembling, and then said, his voice quivering with anger and fright: "If ever you get out of there alive, my lad, I'll give you the biggest thrashing you ever had in your life." But he didn't.

For fifteen years he went daily into the arena, and has trained hundreds of wild beasts. True, he has had numerous very exciting experiences and also many narrow escapes. As his business grew he found himself unable to attend assiduously to the training side of his exhibitions and consequently eventually turned it over to



LAKE CSORBA.

other hands. Thus he became the teacher of **MANY MEN AND WOMEN** trainers who have earned world-wide fame for the complete mastery they have shown to possess over the fierce wild animals of the forest and the jungle.

THE ROYAL ART GALLERIES

contains the finest and most representative collection of
Hungarian Art

HUNGARIAN ART as exemplified in painting and statuary ever assembled outside the country which is so justly proud of its native artists. This Section has been organised by a Committee of Artists appointed by His Excellency Count Apponyi and presided over by Mr. Elek Lippich, the State Secretary for Fine Arts. A special room here is devoted to Decorative and Applied Art, which has been organised and arranged by Mr. Eugene Radisics, the well-known Director of the Industrial Art Museum of Budapest.

In the surrounding oval-shaped

IMPERIAL COURT

an extensive series of panoramic tableaux vividly depict

Hungary's Famous Watering Places

of which further particulars are given on another page. The whole Western side of the COURT is taken up by Mr. Berger's Ethnographical Collection of Costume and Needlework (vide Page 84) In addition there are a number of Exhibits of some of Hungary's most important Industries and Handicrafts.

In this beautiful and cosy Court by the new bandstand refreshments of a varied description may be partaken of at the tiny tables while listening to the music. After which

"THE HUNGARIAN STREET"

is entered upon. This has been constructed after the designs of the architects, Balint and Jambor, whose skill produced the Hungarian Palace at the International Exhibition of 1900 in Paris, an artistic triumph for which these renowned architects were decorated with the "Grande Medaille d'Honneur," the highest prize of the Exhibition.

"THE HUNGARIAN STREET" gives to the visitor a series of the most picturesque specimens of architecture, selected from various old Hungarian towns. The main entrance from the IMPERIAL COURT leads through a triple gateway, the architecture of which is taken from the town of Korosfo, a village in Transylvania. The buildings situated on the right-hand, next to the gateway, represent a seigneurial castle, both exterior and interior.

The Castle of Keresd, residence of the Counts Bethleu, supplied the part which is adorned with loggias on the upper floor. The Castle of Frics, the part ornamented with painting in the Italian style, termed sgraffito, is the style of ornamentation very characteristic of the sixteenth century architecture in the north of Hungary. The Square Tower of Azinnye-Ujfalv, ornamented also with sgraffito painting, finishes off the building. The other parts of the building take their architectural motives from different towns in Hungary, from Eperjes, Kesmark, Bartfa, etc.

The four peasant interiors with their complete furnishings are accurately typical cottages characteristic of different parts of the country. In these are exhibited the handiwork of the peasantry as made in their homes when the farming is over, the skill and craft having been imparted from one generation to another over the centuries. In the houses are the largest displays ever made of the Peasant Industries of Hungary, which have been collected together by the Committee, comprised of the most prominent Hungarian ladies, presided over by the Countess Louis Batthyanyi. This collection embraces every description of Needlework, Peasant Pottery, Furniture, and articles adapted for decoration of homes. A full description of Home and Peasant Industries will be found on page 92.

On the left the magnificent

SUMMER BALLROOM

is open nightly free to all, with its superb, springy floor of maple, unsurpassed in the Metropolis, and fascinating dance melodies flowing from the splendid

Hungarian Gipsy Orchestra

of Herr Gustav Racz. Comfortably upholstered seats surround the dancing floor, and cloak-rooms for ladies and gentlemen are immediately adjacent to it.

The Ball-room itself is a dream of beauty, canopied and hung in elegantly tinted colours of pale biscuit and blue, after the style of the Louis XVI. Summer Houses of the Trianon, at Versailles. Brilliantly illuminated, this unrivalled dancing saloon for elegant picturesqueness and sparkling graceful life, when viewed either from within or without through its Arabesque arches or walls of light lattice and filigree, is one of the most entrancing glories of a summer evening. Efficient Masters of Ceremonies of much experience assist in every way to the ease and enjoyment of all visitors. From the Ball-room a covered way leads to the transformed TEA PAVILION, where in sunshine, moonlight, or in shelter, refreshments of various kinds can be ordered, and the "weed wooed" at all times, before the Ball or between the dances.

Quite an intellectual and popular treat is provided in the building close by of

URANIA,

where the well-known lecturer, Mr. W. H. Shrubsole, pithily discourses on Hungarian travel. The lectures are of about twenty minutes' duration, and include various tours throughout Hungary, all beautifully illustrated. As an example, the synopsis of

"BEAUTIFUL BUDAPEST"

is briefly summed up thus:—

Budapest remarkable for its antiquity and beauty.—The King's Palace and its Hanging Gardens.—A Glorious Panorama.—A Grand Mediæval Church.—The Fishers' Bastion.—A Palatial Bathing Establishment supplied with Mineral Waters from Hot Springs.—Margaret Island, a fairyland in the Danube.—The Magnificent Parliamentary Palace; the finest in Europe.—Its Gorgeous Interior.—The Palace of Justice and other Imposing Buildings.—An Underground Electric Railway; the forerunner of all others.—The State-aided Opera House.—A Telephonic Newspaper.—The Grand Basilica.—The City Park, with its French and Italian Gardens and Art Palaces.—The Unique Agricultural Museum; a model for the world.—Free Public Supply of Mineral Water from another Hot Spring.—Hospitable Reception of British Visitors.

In this building also, a magnificent, always changing, set of Cinematograph pictures display the ingenuity and infinite resources of the, Gian Cinematograph Company.

As a novel pastime the Electric Rifles offer attractions which can be better appreciated after visiting the *Mosque* and being astounded by

PHAROS AND IBHAR,

Egyptian Magicians and Electric Wonder Workers,

who give an extraordinary latter-day entertainment, entitled the *Mystery of Mysteries*, hourly. Scientific sensation causes bewilderment to the spectators when *PHAROS*, charging his body to such an extent with electricity becomes a human accumulator of 500,000 volts. With the contact of his finger tips he lights gas jets, illuminates coloured vacuum tubes, takes sparks from his body, fires handkerchiefs or newspapers handed to him from onlookers, etc. "The Human Arc," X-Ray, Wireless Telegraphy, and other demonstrations are given, supplemented by the Magnetic Cage and "Ihbar's Shrine," a baffling spiritualistic seance, the whole appropriately terminating with a most magnetically loyal Finale.

Invigorated by the electrically-charged theatre, the visitor will find the

HUNGARIAN WINE BUFFET

at hand, where the virgin vintages of the country in all brands, not omitting their noted champagnes, may be tasted. Here combined is Messrs. Torley's Champagne Pavilion and Hungarian Wine Bar, where visitors can obtain wine from the State Cellars and finest Vineyards in Hungary in small bottles.

Within the decorated portals of

ELYSIA,

the hearty and spontaneous laughter aroused by standing before the *Mirrors of Mirth* may be partly concealed by boarding the famous "*Nautilus*," the Royal Submarine boat, after its voyage from Coney Island, New York. Fed with compressed air, it is ever a debatable question whether

20,000 Leagues under the Sea

are really exceeded for the journey down to and along the Ocean's depths is of such absorbing interest and entirely unexpected living beauty as to obliterate all thought of time and space. Unsettled arguments may be settled amicably in the RIFLE GALLERIES with weapons of deadly precision and up-to-date scientific pattern, and the score sheets will decide the winner. The whirl of the

Wheel of Avernus,

whereon the exhilarating spring of motoring gentle slopes and hills appeals to lovers of the bracing motion, bears you into the Hall of "*LUNETTE*,"

THE FLYING LADY.

Floating gracefully out from the footlights in her "Trip to the Moon," over the heads of the spectators, this beautiful young girl is supported by the air alone, a statement, we understand, that

anyone present is invited to verify. Urged by what you have witnessed to make a flight of the boldest conception

BALLOONING;

THE CENTURY'S MOST DARING SENSATION,

will bear you in mighty circles towards the clouds. This is certainly fairly claimed to be the most ingenious and elaborate gigantic toy ever placed at the service of the public. It is the first of its kind erected in any part of the world. This great steel structure has taken over a year to complete, and is the work of an enterprising English Company, whose aim has been to provide a thrilling and safe amusement by means of a machine that is a triumph of engineering skill. Three hundred tons of steel have been used in construction, the whole being set deeply in solid beds of concrete. Two of the largest lifts in London convey the public to the starting platform, where they take their seats in the "Balloon" Cars, thence to be wafted gently through the air, to enjoy all the thrilling and nerve-bracing sensation of a real balloon trip. A height of over a hundred feet is attained in transit, and wonderful views of London are obtained under unrivalled circumstances, "Balloon-ing" is one of the most costly pleasure-givers ever placed at the disposal of the public. A complete driving plant, consisting of two engines of 300 h.p., and two powerful dynamos to supply the lighting and lift power, have been installed.



AUTO-RAIL.

Finally, it is the invention of an English engineer who is well-known to the railway world owing to his clever improvements in connection with rolling-stock; and the whole concern has been built and equipped in this country.

If it is to be doubted that sound physical exercise may be obtained in comfort, the **BROOKLYN CAKE WALK** is ready to impart the elegance of "cake-walking" to both young and old, of every class.

In gigantic convolutions, enfolding, as if to guard the spot hallowed by the *Great Wheel*, rises with imposing and striking Facade

THE AUTO-RAIL.

Occupying the finest site at Earl's Court, the *Auto-Rail* marks how the years have passed by in providing superiority of all that is astounding, quick, and serenely safe in the marvellous progress of public entertainment to-day. This expansive fabric contains some thousands of pounds worth of timber, and, if run out, would reach from here to Ealing, and some 10,000 feet of steel rail, secured by over 6 tons of tested nails.

From the ground passengers are taken in their seats by graceful incline to the initiatory slope. There the carrying trolley automatically disengages itself, and the softly-upholstered car rushes forward over hill and dale till the last dip is negotiated, before the termination of a journey never made so briefly and bracing before.

COLLINS' MECHANICAL CIRCUS

giddily prances to the stimulating and stirring popular melodies from the steam Orchestrion. So merrily do we go round that it requires a spasm or two in the **HAUNTED CASTLE** to awe one before taking the innovation of the lift and composing one's thoughts later at the foot of the *HELTER SKELTER LIGHTHOUSE*. To collect those the *Oscillating Stairway* gives a certain vibrating mental and bodily action which is a preparation for registration at the *Photo Studio* near at hand. On the right, beyond the extensive *Canteen*, is an absolute riddle hidden in *THE BUSH MAZE*, from the back-blocks of Australia. 'Mid laughter and joke escaping from the lost recesses, and passing over the bridge to the

WESTERN GARDENS,

the *COUP OF EARL'S COURT*, in sound and solid novelty, betrays itself on the horizon by the poppet-heads of

THE COAL MINE.

Such a reproduction of the identical workings in which the miners of the North extract the precious "black diamonds" has never been carried out on so extensive and accurate a scale in the world before.

Immediately on entering the Power House—in which the motive power for working the cages, etc., is electrical—can be seen on the left. The machinery is specially designed to meet the requirements of this particular Pit. Starting from the pit heap the visitor

receives his Miner's lamp, gets into the cage, and descends about 30 fathoms into the lower workings. On arrival at the bottom of the pit all lamps are examined to see if they are locked.

Coal in the North is principally worked in two systems, viz.: "Long Wall" and "Bords and Wall." In the Long Wall system you form Headings and then take the coal out altogether, supporting the roof by Packs and Chocks; the Bord and Wall system you form the coal into pillars by driving walls out of the headings, and the Bords at right angles. Proceeding by the first Heading, the heavy shaft pillars lift to support the shaft itself, and the seam of coal here representing the Wallsend High Main Seam



ST. GELLERT MONUMENT.

can be seen here. On the left hand side, through the Heading, a miner, in what is called a Wall, is

Preparing with his Drill

to shoot his Jud. On the right hand side the miner in another Wall is getting his jud down. Continuing through the Heading, the stratification of the coal interspersed with stones and fossils is noticed. At the end of this the return Heading forms the pillar of the drive. The visitor now arrives at another working group

on the right showing a system of Long Wall working. Here one miner is corving, or undercutting, another is drilling, and another fitting the coal tub. We now come to a very interesting subject in mining, viz., a slip or fault. These do not rise vertically, but at an angle. When the slip inclines away from you the coal is invariably found underneath, and vice versa.

Passing through a "Drift," you ascend to a higher seam. Through the opening on the right can be observed the headings forming small pillars. On the right hand side is the coal cutting machine in operation.

Entering another long heading through the natural rock, where there is no coal, you will notice

Strings with little Weights

attached to them. These are always placed in mines by the Surveyor, as all drives are made by the compass, and the strings indicate the direction the drive is to take. We next come to the stables. The ponies never come to the surface except in cases of illness. They get quite accustomed to their heavy task. Sharp to the left are the disused workings. When the coal is taken out the mine is troubled with upward as well as downward pressure, called "Creep," which is the cause of the props getting broken in the manner shown. Such portions of a mine are dangerous owing to the liability of fall of rock. On the right facing this is another small slip or fault. Further along on the right are to be seen two miners, one corving and another drilling. At the cross head the ponies are drawing the tubs laden with coal. On the left the roof is supported by a system of small timbers, called chocks. Next to this is a chock drawing machine. On the right again is a miner getting out what is known as a "Wide-board." Next to this is another short pillar heading. Further along you will observe a large "whindyke." The miner knows when he is coming to a whindyke, which is caused by volcanic action pressing upwards into the coal. Next is shown

The System of Life-Saving.

The men have to go down into the mines with the oxygen apparatus, of which there are various systems. Arriving at the slope the cars take you to the lower workings. You can see the stratification of the coal changes here, and that the incline follows the dip of the coal. Facing one at the bottom of the slipway there is a brick and stonework, technically known as packing. Turning to the right the stratification continues dipping. Further along still is the separation, or ventilating door. There are several of these distributed about the mine, to ensure a current of air coming through. Having arrived at the pit bottom, the cage may be entered and the outer surface risen to.

The Fleuss-Davis Self-contained Breathing Apparatus, worn by the miners in the Rescue Tableau, is supplied by Messrs. Siebe, Gorman and Co., Ltd., the well-known Submarine Engineers, of London.

The Coal Cutting Machinery and Tools are also supplied by The Hardy Patent Pick Co., Ltd., of 22, Queen Victoria Street, E.C., the Tip Wagons by Messrs. James and Frederick Howard, Britannia Iron Works, Bedford; and the whole of the coal used in the mine by Messrs. Rickett, Smith and Co.

The rural picturesqueness of the

HUNGARIAN CSARDA AND BIERHALLE

offers a cool resting place wherein may be obtained iced and light summer beverages, Hungarian Wines, laager, etc., sandwiches, and general refreshments.

Behind the ever-attractive and entertaining *ANTS AND BEES*, memories of pleasant trips may be renewed on the *SWITCHBACK*, which undulates before a splendid scenic masterpiece representing the

Iron Gate of the Danube.

This, and the fine canvas of *BUDAPEST*, directly opposite, are both by Richard Douglass, so no more need be added. Passing the popular and always-new *ELECTROPHONE*, the

OLD WELCOME CLUB,

with its green lawns, shady trees, bright flowers and shrubbery, comes as a genuine welcome oasis with a most entrancing outlook on to the beautiful

ITALIAN GARDEN,

where the waterfalls splash down over the rocks from a fine scenic background showing *ST. GELLERT'S MONUMENT*. This work, together with the remainder of the scenery in the Western Gardens, is from the able brush of G. Woolfall.

At the *Hungarian Restaurant* may be obtained the national dishes of that country prepared and cooked under the supervision of Hungarian Chefs.

Passing by the *North End Road* gates the crystal-cased

QUADRANT RESTAURANT

allows of an excellent luncheon or dinner to be enjoyed while listening to the Military Band in the kiosk.

Stone steps lead into the

Imperial Arcade,

where Exhibition Souvenirs in all varieties may be purchased.

Continuing onward, the *IMPERIAL COURT* has been come back to, and this "personally conducted tour" is at an end.

LIST OF EXHIBITORS.

IMPERIAL COURT.

NAME.	NATURE.
S. BERGER, Zagrab	Croatian Home Industries.
D. GRÜNFELDEN & CO., Medgyes ...	Glass, Embroideries and Optical Goods.
A. STEINER, Pöstyén	Embroideries.
G. OTTERMANN & CO., 28, Shaftesbury Avenue, W.C.	Bosnian Tobacco and Cigarettes.
CH. MAYERING & CO., Zichifalva ...	Fluid Lenses and Cameras.
MRS. UHEREK JOLÁN, 43, Guildford Street	Hungarian Embroideries, Pottery, Porcelain, & Dolls.
PÖSTYÉN, Pöstyén	Pöstyén Water and View of Watering Place.

QUEEN'S PALACE.

MIKLÓS ZSOLNAY, Pécs	China and Art Faience and Metallic Lustre Ware.
E. FISCHER, Budapest	China and Porcelain.
LAJOS SZEPESSY, Kolozsvár	Marble.
LAJOS KÖNIG, Budapest Vaczi utca 16	Jewels.
M. WISINGER, Budapest	Jewels.
KRAUSZ BROTHERS, Budapest Kiraly út 8	Jewels.
GY. MOGYORÓSSY, Budapest Rakóczy út 71... ..	Musical Instruments.
L. BADICZ, Budapest	Old Violins.
CH. ACZÉL, Budapest	Parquet.
BERNAT CZACZKIS, Budapest Váci körút 10	Embroideries.
FIRST HUNGARIAN RUBBER STAMP FACTORY, A. KLASSOHN, Buda- pest	Rubber Stamps.

Z. KERNER, Budapest ...	...	...	Terra Cotta and Fancy Goods
EGRI PRINTING Co., Eger ...	...	...	Printed matter.
J. SCHREIBER & Co., Lednicrócá ...	...	...	Glass.
VILMOS KARCZAG, Budapest ...	...	...	Books.
GASPAR BROTHERS, Budapest Erzsébet			
Körút, 33 ...	...	...	Patent Moustache Binders.
DANIEL NEUMANN of Vegvar, Arad...			Patent Railway Carriage
			Connector.
L. TÓTH & SON, Herceghalom	...	...	Patent Safety Carriage Pole
			Connector.
E. NEMETH, Budapest ...	...	...	Boots.
L. KVAK, Budapest ...	...	...	Waistcoat.
SANDOR SANDOR, Kassa Deák Ferencz	Picture	“Quotations from	
utca, 40 ...	...	Shakespeare.”	
MESSINGER ATELIER LABORI, Buda-			
pest ...	...	...	Artistic Photographs.
PAULA KONTE, Vercez ...	...	...	Carpets.
ANTAL KONTE, Vercez ...	...	...	Metal Ware.
NINA LÁNG, Eleniér Torontal Migye ...	Carpets.		
F. HORVATH, Budapest Raday ut 14 ...	Patent Pipe Tubes.		
I. STOVASSER, Budapest ...	...	...	Musical Instruments.
JONÁS ILLES & SONS, Budapest ...	Brakes.		

DUCAL HALL.

NAME.	NATURE OF EXHIBIT.
ROYAL HUNGARIAN TOBACCO	
REGIE, Budapest ...	...
L. ZIMMERMANN & SONS, Abauj-Szánto	Wine.
S. W. FLEGMANN & SON, Abauj-Szanto	do.
PRINCE N. ESTERHÁZY, Kismarton...	do.
COUNT GY. ESTERHÁZY, Pozsony ...	do.
COUNT MÒRICZ ESTERHÁZY, Ászär...	do.
D. KUN OF KOKA, Sáropatak ...	do.
ANDRÁS SAXLEHNER, Budapest ...	Mineral Water.
JOHN KOTANYI, Budapest Teréz Körút	
7 ...	Paprika.

GUSZTAV BENDEL, Budapest Váci					
Körút	...	...	...	...	Patent Steel Seals.
GIOVANNI PESSI, Budapest ...					
	...	...	...	...	Mosaic Works.
L. MOCZNIK, Budapest VIII. Alföldi					
utca 10	...	...	...	...	Mustard and Conserves.
CORNIDES & CO., Szepes-Igto...					
	...	...	...	...	Conserves.
BÉLA ZOLTÁN, Budapest Nagykorana					
ut 23...	...	...	...	...	Chemical Products.
ANTAL BAYER, Budapest Andrássy ut					
32	...	...	...	...	do. do.
A. NAGY, Csanádpalota ...					
	...	...	...	...	do. do.
CH. GÜRTELSCHMIDT, Nyitra ...					
	...	...	...	...	Confectionery.
REICH & LEBHERZ, Ujvidék ...					
	...	...	...	...	Carriage Wheels and Parts.
KÖNIGSTÄDTLER BROTHERS, Ujvidék					
	...	...	...	...	Liqueurs.
JOS. TÖRLEY & CO., Budapest VIII.					
Esterhazy utca 22	...	...	...	...	Champagne.
POLGÁRI BREWERY CO., Budapest					
Kobánya	...	...	...	...	Beer.
M. BLOCH, Budapest ...					
	...	...	...	...	Feathers.
HUNGARIAN HEMP FACTORY CO.,					
LTD., Szeged	...	...	...	...	Hemp.
L. SCHWARZ, Krivairgyetva ...					
	...	...	...	...	Cheese.

The Old Welcome Club.



NOW enjoying its Fourteenth Season this Club is situated in the Western Gardens, close to the North End entrance, and directly opposite the principal band stand. It is opened daily at the advertised hour for the opening of the Exhibition, and closed every night a quarter of an hour before the closing of the Exhibition.

President :

FIELD-MARSHAL EARL ROBERTS, *D.C.*
K.G., K.P., G.C.B., O.M., G.C.S.I., G.C.I.E., D.C.L., LL.D.

Chairman :

PAUL CRÉMIEU-JAVAL, Esq., J.P.

Committee :

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THE LORD BURTON, K.C.V.O.	SIR JOHN FURLEY, C.B., J.P.
THE LORD BURNHAM, K.C.V.O.	SIR ARTHUR J. R. TRENDALL, C.M.G.
THE LORD WINTERSTOKE.	SIR CASPAR PURDON CLARKE, C.I.E., F.S.A.
THE RIGHT HON. SIR EDWARD CARSON, K.C., M.P.	SIR GEORGE WYATT TRUSCOTT.
THE RIGHT HON. W. G. ELLISON MACARTNEY.	SIR JAMES BAILEY, D.L., J.P.
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SIR THOMAS SUTHERLAND, G.C.M.G.	HIS HONOUR JUDGE F. A. PHILBRICK, K.C.
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	DR. J. IRVINE MENZIES.
	JAMES N. PAXMAN, Esq.
	MAJOR G. E. WYNDHAM MALET, <i>Secretary</i>

Applications from gentlemen desirous of becoming Members should be addressed to the Secretary.



HOWARD DAVIES

SUMMER BALL ROOM.

Refreshment Department.

THE QUADRANT RESTAURANT

(Opposite the Band Stand in Western Gardens).

One of the most fashionable resorts during the Season, and herein is served a Luncheon at 3/6, Afternoon Tea at 1/- and Dinner at 7/6 ; the cooking is excellent, being entirely French, and the service of the best ; intending visitors should secure a table in advance to avoid disappointment, either by telegram, telephone (2,300 Holborn), or letter.

THE HUNGARIAN RESTAURANT

(Near the Band Stand in Western Gardens).

Has been entirely remodelled, the service being à la Carte at moderate prices, served quickly from the dishes of the day, or, if required, to special order. Both Hungarian and English dishes may be had, the former being prepared and cooked by Hungarian chefs from Budapest ; being adjacent to the Bandstand it will be found a most excellent place for Luncheon, Tea or Dinner. Outside the Restaurant will be found small tables where visitors can sit and listen to the Military Bands and obtain light or other Refreshments, Cigars, Cigarettes, and Hungarian Lager Beer and Wines.

BOSTOCK'S JUNGLE AND ARENA.

(Empress Hall).

An enclosure is provided for Tea, Coffee, Light Refreshments, Ices, and drinks at the usual prices.

HUNGARIAN LAGER BEER HALL.

One of the very best Hungarian Orchestras plays throughout the day and evening, varied by songs in German and English. The Lager Beer is that of the Steinbrucher Burgerliche Bierbrauerei Actien Gesellschaft, a sufficient guarantee of high quality, and the food is prepared by expert Hungarian Cooks in genuine style.

GRILL ROOM

(Queen's Court).

This important department will be found in the Queen's Court, where it occupies a commanding position overlooking the Lake. Every variety of grill is served, as well as hot and cold joints, at Luncheon, Dinner, and Supper. The prices are moderate, being about the same as those of an ordinary City Restaurant, whilst an endeavour is made to give as large a selection as possible and to vary the menu according to the season. Herr Lambert Steiner's Hungarian Cadets Band plays daily in the Bandstand from 1 p.m. to 2.30, 7 to 8.30, and 9 to 11.

THE QUEEN'S RESTAURANT

(Queen's Court).

Occupies the opposite corner to the Grill Room, facing the Lake and Bandstand. It is intended this year to devote this Restaurant to a 2/- set Luncheon and to a Dinner at 5/-, with the alternative, in the latter case, of an abridged menu at 3/6.

Care will be taken that the food and service are of an excellent character and that the provision is liberal and varied, so as to afford accommodation for those who like a set meal of good quality at a moderate price.

TEA PAVILION AND DANCING HALL.

In the Hungarian Village a Pavilion is provided for the service of Afternoon Tea, Coffee, Light Refreshments, and drinks at the usual prices. The Dancing Hall adjoining is free to the public, who will be able to refresh themselves during the intervals of dancing.

LOGGIA.

Under the verandahs of the Grill Room and the Queen's Restaurant, tables and chairs are placed and all kinds of refreshments can be obtained.

BUFFETS.

There are numerous Bars and Buffets in the grounds and buildings where visitors can partake of whatever Refreshments they desire to the accompaniment of the music of the various high class bands.

CANTEEN.

This department is situated in Elysia. It is intended for the service of refreshments at a specially cheap tariff, and particularly for excursion parties. In this department a plate of cold meat is sold for 6d., or an inclusive Lunch can be obtained for 1s. per person, bread and cheese 2d., milk 1d., tea 2d., coffee 2d., mineral waters 2d., and excisable liquors at public-house prices.

For large excursion parties the caterers are prepared to make special quotations, either for Luncheon, Dinner, or Tea, at a fixed price; but this can only be done by arrangement beforehand.

For further particulars application should be made to Spiers & Pond, Ltd., Refreshment Contractors, Hungarian Exhibition, Earls Court.



IF I MUST BE WASHED
WASH ME WITH

VINOLIA

Premier, 4d.; Floral, 6d.; Toilet (Otto), 10d.; Vestal, 2s. 6d.

Refreshment Tariff.

Quadrant Restaurant, Western Gardens:—

Luncheon, 3/6, served from 12 to 3 p.m. ; Afternoon Tea, 1/-, from 3.0 till 5.30 p.m. ; Dinner, 7/6, from 6 till 9.30 p.m.

Hungarian Restaurant, Western Gardens:—

Hungarian Cooking by Hungarian Chefs.

Luncheons and Dinners à la Carte at moderate prices. Afternoon Tea, 1/-, *ad libitum* 3 to 5.30 p.m.

Lager Beer Hall:—

Hungarian and German Cooking à la Carte at moderate prices.
The Steinbrucher Burgerliche. Hungarian Lager Beer.

Grill Room:—

Luncheons, Teas, Dinners, and Suppers, 12 noon till 11 p.m.
Special Tariff for Large Parties.

Queen's Restaurant by the Lake:—

Luncheon, 2/-, *ad lib.*, 12 to 3 p.m. ; Dinner, 3/6 and 5/-, 6 to 9.30 p.m. Special Tariff for Large Parties.

Tea Pavilion in Hungarian Village adjoining the Dancing Hall:—

Tea and all kinds of Refreshments at the usual prices.

Canteen:—

Hot or cold Luncheon, 1/-.

Soup, Joints Vegetables, Sweets, and Cheese.

Plate of Meat, 6d. ; Bread and Cheese, 2d. ; Cup of Tea, 1d. and 2d. ; Cup of Coffee, 2d. ; Mineral Waters, 2d. large bottle ; liquors at public-house prices.

Special Tariff for Excursion Parties.

HOW TO REACH EARLS COURT

Via DISTRICT RAILWAY and Connections.

Seekers after recreation and pleasure do not always ascertain the shortest, best, and most convenient route for reaching the object of their journey, and in the absence of such knowledge their outing is often marred by difficulties and distractions.

It is one of the aims of this part of the Guide to minimise as far as possible these inconveniences for Visitors to the **Hungarian Exhibition at Earls Court**, by affording information as to the means of reaching it.

The Earls Court Grounds and Exhibition Premises are situated between the **Earls Court** (District and "Piccadilly" Railway Stations) **West Kensington**, and **West Brompton** Railway Stations, and the sketch plan on page 132 together with the "**District Railway**" **Miniature Map** inserted in this Guide, will indicate the exceptional position they occupy in regard to the Railway communications of the Metropolis.

The **District Railway** Company publish valuable, cheap, and popular Maps, obtainable as described below, viz. :—

Map of London or Map of Greater London and Environs, (43 ins. by 26 ins.), printed in five colours, *on paper*, 6d.; *mounted on linen in stiff cover*, 1s.; *mounted on linen, rolled and varnished*, 3s. 6d. (New Editions now on sale).

Miniature Map of London and Environs, price ½d.

These Maps are sold at the District Railway Company's Booking Offices, at Station Bookstalls, at the principal Booksellers throughout the Kingdom, at the office of Bradshaw's Guide, Surrey Street, E.C., and by the Publishers, Messrs SAMPSON LOW, MARSTON & Co., Limited, 100, Southwark-street, London, S.E., and 17a, Paternoster Row, E.C.

The Company's Public Time Books (containing also the Train Times of the "**Piccadilly**," "**Bakerloo**," and "**Hampstead**" Railways), price 1d., gives particulars of the various Train services running over the Railway and its connections. All information respecting the Trains, or the issue of Tickets, can be obtained on application at any of the Railway Station Booking Offices.

Visitors to the **Exhibition** should ask for

TICKETS INCLUDING ENTRANCE TO EXHIBITION.

Tickets, *including entrance to the Exhibition grounds (for both Adults and Children)*, are issued at low fares at all stations on the **District Railway**, "**Piccadilly**," "**Bakerloo**," and "**Hampstead**" Railways.

These are available for *alighting at, or departing from*, **Earls Court**, **West Kensington** or **West Brompton** Stations.

These **COMBINED RAIL and ENTRANCE TICKETS** are **LOWER IN COST** than *Omnibus or Motor-bus fares, plus ordinary entrance fee of 1s.*, and Visitors to the **Hungarian Exhibition** should always **TRAVEL BY RAIL** and thereby **save both time and Money**.

If "Rail and Entrance" Tickets cannot be obtained at starting station, the table given on page 127 of this Guide will indicate the station at which visitors should on their arrival in London rebook to Earls Court.

Combined Tram and Rail Tickets are issued to **West Kensington** and **Earls Court** Stations from all places in the Western Suburbs served by the **London United Electric Tramways**, and similar Tickets are issued in the reverse direction.

DISTRICT RAILWAY

SUMMARY OF SERVICE OF ELECTRIC TRAINS.

THE ELECTRIFIED DISTRICT RAILWAY and its connections provide rapid and frequent services of fast, commodious and well-lighted electric Trains from West and South-West to the City and East End, the services converging in each direction and going through Central London, and giving a 2 to 3 minutes' service each way between Gloucester Road and Mansion House.

The Trains are run on the different sections of the District Railway and its connections at the intervals indicated below :—

WEEK-DAYS. About Every Minutes.		ELECTRIC TRAINS TO AND FROM
Morning and Evening.	Other Parts of Day.	
10	10	BARKING (for Southend, &c.).
5	15	EAST HAM, Upton Park, Plaistow, West Ham, Bromley.
5	10	Bow Road, Mile End, and Stepney Green.
10	10	NEW CROSS, Deptford Road, Rotherhithe, Wapping & Shadwell, (<i>Change at Whitechapel</i>).
5	10	Whitechapel, St. Marys and Aldgate East.
3 or 4	3 or 4	Mark Lane, Monument and Cannon Street.
2	3	MANSION HOUSE (Central City Station), Blackfriars, Temple, Charing Cross, Westminster, St. James' Park, Victoria, Sloane Square, South Kensington and Gloucester Road.
10	10	High Street, Notting Hill Gate, Bayswater, Praed Street, Edgware Road, and other Inner Circle Stations.
3	4	EARLS COURT.
5	5	West Brompton, Walham Green, Parsons Green, and Putney Bridge & Hurlingham.
10 or 15	15	East Putney, Southfields, Wimbledon Park and Wimbledon.
5	5	West Kensington, Barons Court, & Hammersmith.
7 or 8	7 or 8	Ravenscourt Park and Turnham Green.
30	30	Gunnersbury, Kew and Richmond.
10	10	Chiswick Park & Acton Green, Mill Hill Park (Acton Town), Ealing Common & EALING Broadway.
10	15	South Acton, South Ealing, Northfield Halt (Ealing) Boston Road, Osterley and Hounslow Town.
15	15	Heston-Hounslow and Hounslow Barracks.
20	30	North Ealing, Park Royal & Twyford Abbey, Perivale-Alperton, Sudbury Town, Sudbury Hill and South Harrow.
30	30	Addison Road and Uxbridge Road, St. Quintin Park, Willesden, and Stations to Broad Street.

Twenty-four trains hourly from all Stations on the "Piccadilly" Railway direct to Earls Court.

Connection is made with the "Hampstead" and "Bakerloo" Railway Stations by both District Railway and "Piccadilly" Railway.

Between Hammersmith and South Kensington there are 30 to 40 trains hourly.

PLACES OF INTEREST, AMUSEMENT, &c.

NAME.	NEAREST UNDERGROUND STATION.	NAME.	NEAREST UNDERGROUND STATION.
Agricultural Hall ...	Kings Cross ...	Theatres—continued.	
Bethnal Green Museum ...	Whitechapel ...	Crystal Palace ...	{ Victoria or Blackfriars (thence by L.B.S.C. or S.E. C.R. ...
Birkbeck Institute ...	Temple ...	Daly's	Leicester Square ...
British Art Gallery ...	Holborn ...	Drury Lane ...	Covent Garden ...
British Museum ...	Victoria or Westminster ...	Duke of York's ..	Leicester Square ...
Buckingham Palace ...	Holborn ...	Earls Court Exhibition ..	{ Earls Court, W. Brompton, ton, West Kensington }
Cleopatra's Needle ...	Victoria ...	Elephant and Castle ...	Elephant & Castle ...
Crystal Palace ...	St. James' Park ...	Empire ...	Piccadilly Circus ...
EARLS COURT	Temple or Charing Cross	Gaiety ...	Leicester Square ...
EXHIBITION and	by L.B.S.C. or S.E.C.R.	Garriek ...	Temple ...
Empress Hall ...	EARLS COURT	Grand (Fulham) ...	Covent Garden ...
Fulham Palace ...	West Brompton ...	Grand (Islington) ...	Trafalgar Square ...
Geological Museum ...	West Kensington ...	Great Queen Street ...	Putney Bridge ...
Hengler's Circus ...	Putney Bridge ...	Haymarket ...	Kings Cross ...
Houses of Parliament ...	Piccadilly Circus ...	Hengler's Circus ...	Holborn ...
Imperial Institute ...	Oxford Circus ...	His Majesty's ...	Piccadilly Circus ...
Institute of Painters in	Piccadilly Circus ...	Imperial ...	Oxford Circus ...
Water Colours ...	South Kensington ...	King's ...	Piccadilly Circus ...
Kensington Palace ...	Brompton Rd. ...	Kingsway ...	Trafalgar Square ...
Lambeth Palace ...	Piccadilly Circus ...	London Hippodrome ...	St. James' Park ...
London University ...	Westminster ...	Lyceum ...	Hammersmith ...
(Imperial Institute) ...	South Kensington ...	Lyric ...	Holborn ...
Madame Tussaud's ...	Brompton Rd. ...	Lyric Opera House ...	Piccadilly Circus ...
Mint, The ...	Baker Street ...	New ...	Leicester Square ...
Monument, The ...	Mark Lane ...	Palace ...	Piccadilly Circus ...
National Gallery Brit. Art	Monument ...	Princess' ...	Leicester Square ...
Natural History Museum	Victoria or Westminster	Prince's ...	Piccadilly Circus ...
National Gallery ...	South Kensington ...	Queen's Hall ...	Oxford Circus ...
National Portrait Gallery	Brompton Rd. ...	Royalty ...	Piccadilly Circus ...
OLYMPIA ...	Charing Cross ...	Royal Court ...	Sloane Square ...
People's Palace ...	Trafalgar Square	St. James' ...	St. James' Park ...
Polytechnic (Regent St.)	Addison Road ...	Savoy ...	Charing Cross ...
Prince's Hall ...	West Kensington ...	Scala (La) ...	George Street ...
Queen's Hall ...	Mill End ...	Shaftesbury ...	Piccadilly Circus ...
Royal Albert Hall ...	Oxford Circus ...	Standard ...	Aldgate East ...
" Memorial ...	Charing Cross ...	Terry's ...	Charing Cross ...
Royal United Service	Charing Cross or West-	Vaudeville ...	Do, ...
Museum ...	minster ...	Victoria Hall (Royal) ..	Waterloo ...
South Kensington	South Kensington ...	Waldorf ...	{ Charing Cross or Temple Covent Garden ...
Museums ...	Brompton Rd. ...	Wyndham's ...	Trafalgar Square ...
St. George's Hall ...	Oxford Circus ...		Leicester Square ...
Victoria & Albert Museum	South Kensington ...		
Wallace Collection ...	Brompton Rd. ...		
Zoological Gardens ...	Oxford Circus ...		
	Regent's Park ...		
	Portland Road ...		
THEATRES.		MUSIC HALLS—	
Adelphi ...	{ Charing Cross ...	Canterbury ...	Waterloo ...
Aldwych ...	Covent Garden ...	Ealing ...	Ealing Broadway ...
Alhambra ...	Temple ...	Granville ...	Walham Green ...
Apollo ...	Leicester Square ...	Hammersmith Palace ...	Hammersmith ...
Avenue ...	Charing Cross ...	Metropolitan ...	Edgware Road ...
Coliseum ...	Charing Cross ...	Middlesex ...	{ Charing Cross ... Covent Garden ...
Coronet ...	Trafalgar Square ...	Oxford ...	Tottenham Court Road
Comedy ...	Notting Hill Gate ...	Pavilion ...	Piccadilly Circus ...
Covent Garden ...	Piccadilly Circus ...	Putney Hippodrome ...	{ East Putney ... Putney Bridge ...
Criterion ...	{ Charing Cross or Temple Covent Garden ...	Royal (Holborn) ...	Holborn ...
	Piccadilly Circus ...	South London ...	Elephant & Castle ...
		Surrey ...	Westminster B. Rd. ...
		Tivoli ...	Charing Cross ...

In addition there are many Theatres and Music Halls in the Suburban districts.

The District Railway (Charing Cross STATION) is connected by Subway with the Baker Street and Waterloo Railway (Embankment STATION) thus enabling passengers to reach the Central London Places of Amusement by rail throughout. It is also within a few minutes of Charing Cross "Hampstead" Railway Terminus.

The District Railway and "Piccadilly" Railway Stations at Hammersmith, Barons Court, Earls Court, Gloucester Road and South Kensington adjoin one another.

EVENING TRAINS LEAVE

EARLS COURT STATION

AT THE FOLLOWING TIMES FOR—

CITY, WHITECHAPEL,
BOW ROAD,
EAST HAM
And NEW CROSS.
(via WHITECHAPEL.)

Every few minutes' until
10 p.m. then as follows:

p.m.	p.m.	p.m.	p.m.
10 6b	10 36b	11 0b	11 31b
10 8	10 37*	11 1*	11 32*
10 10c	10 38	11 6c	11 37*
10 16b	10 40c	11 7*	11 40c
10 20w	10 46b	11 8	11 47x
10 21c	10 50w	11 16c	11 51b
10 26b	10 51c	11 21b	11 56c
10 30c	10 56b	11 26w	a.m.
10 31*	10 56c	11 26c	12 1 5c

Calling at

Gloucester Road
South Kensington
Sloane Square
Victoria
St. James' Park
Westminster
Charing Cross
Temple
Blackfriars
Marston House
Cannon Street
Monument
Mark Lane
Aldgate East
St. Marys
WHITECHAPEL
Stepney Green
Mile End
Bow Road
Bromley
West Ham
Plaistow
Upton Park
East Ham
Barking
(For Tilbury Line).

NEW CROSS LINK STATIONS:
(Change at Whitechapel.)
Shadwell
Wapping
Rotherhithe
Deptford Road
New Cross

e East Ham trains
b Barking trains.
w Bow Road trains.
b Whitechapel trains
x Not to West Ham
s Saturdays only.
x Saturdays excepted.

* To High Street (Kensington).

Passengers for Gloucester Road and Stations beyond, by these trains, change at Earls Court.

Trains leave Gloucester Road and High Street (Kensington) for Baker Street, Kings Cross, &c., at 10 minutes' interval. Last train, 12.20 from Gloucester Road, 12.20 from High Street (Kensington).

"PICCADILLY RAILWAY."

Trains leave Earls Court every 2 or 3 minutes.

To FINSBURY PARK.

Last Train leaves at 12.29 midnight

Calling at

Gloucester Rd. S. Kensington
Brompton Rd. Knightsbridge
Hyde Park Corner Down St.
Dover St. Piccadilly Circus
Leicester Sq. (For "HAMPTON")
Ry Covent Garden. Holborn.
Russell Sq. Kings Cross. York
Rd. Caledonian Rd. Holloway
Rd. Gillespie Rd. Finsbury Park.

"BAKERLOO" RAILWAY.

Passengers for Bakerloo Ry. change at Charing Cross, or Piccadilly Circus.

Trains leave Embankment Station (Charing Cross) or Piccadilly Circus, every few minutes for Elephant & Castle, calling at Waterloo and Westminster Bridge Road. Last Train leaves at 12.44 midnight.

Trains leave Embankment Station Charing Cross or Piccadilly Circus every few minutes for Baker St.

Calling at
Trafalgar Sq. Piccadilly Circus.
Oxford Circus. Regents Park.
Baker Street.
Last Train leaves at 12.31 m'dnight

WILLESDEN,
CAMDEN

TOWN,
HIGHBURY,
DALSTON &
BROAD ST.

Every 1/2 hour
until 10 p.m.
then as follows

p.m.
10 4
10 34
11 4
11 34
12 w4

H Not beyond
Hamstead
Heath.

w Not beyond
Wilkesden
Junction

Calling at

Addison Road
(Kensington)
Uxbridge Road
(for Shepherds
Bush)
St. Quintin Park
& Wormwood
Scrubs
WILLESDEN
Kensal Rise
Brondebury
Park
Brondebury
West End Lane
Finchley Road
& Frogna
Hamstead Hth.
Gospel Oak
Kensal Town
Camden Town
Maiden Lane
Caledonian Rd.
and Barnsbury
Highbury and
Islington
Canbury
Mildmay Park
Dalston Junction.
Shoreditch
Broad Street

RICHMOND.	EALING.	HOUNSLOW.	HARROW.
Every 1/2 hour until 10 p.m. Then as follows.	Every 10 mins. until 10 p.m. Then as follows.	Every 15 mins. until 10 p.m. Then as follows.	Every 20 mins. until 10 p.m. Then as follows.

p.m.	p.m.	p.m.	p.m.
10 10	10 5	10 5	10 5
10 40	10 16	10 16	10 35
11 10	10 35	10 35	11 5
11 40	10 45	10 45	11 56
a. m.	10 56	11 5	...
12 10	11 5	11 16	...
...	11 16	11 36	...
...	11 26	11 45	...
...	11 36	a.m.	...
...	11 45	12 5	...
...	11 56	12 35	...
...	a.m.	...	...
...	12 5	...	...
...	12 16	...	...
...	12 26	...	...
...	12 35	...	...

Calling at

West Kensington, Barons Court, Hammersmith,
Ravenscourt Park, Turnham Green.

Richmond Stns.	Ealing Stns.	Harrow Stns.
(Gunnersbury Kew Gardens Richmond)	(Chiswick Park & Acton Green. Mill Hill Park Ealing Common Ealing Broadway)	(North Ealing Park Royal & Twyford Abbey. Perivale-Alperton Sudbury Town Sudbury Hill South Harrow)
(South Ealing (ing.) Northfield Halt (Eal- Boston Road Osterley Heston Hounslow Hounslow Town Hounslow Barracks)	(Change at Mill Hill Park Last Train to call at Park Royal and Twyford Abbey leaves Earls Court at 7.49 p.m.)	

PUTNEY BRIDGE.

Every 5 minutes until 10
p.m., then as follows:

p.m.	p.m.	p.m.	p.m.
10 3	10 43	11 23	11 5
10 8	10 48	11 28	12 3
10 13	10 58	11 33	12 8
10 18	11 3	11 38	12 13
10 23	11 8	11 43	12 18
10 28	11 13	11 48	12 28
10 33	11 18	11 53	12 38

Calling at

West Brompton Parsons Green
Walham Green Putney Bridge

EAST PUTNEY AND
WIMBLEDON.

Every 10 or 15 minutes until
10 p.m. then as follows:

p.m.	p.m.	p.m.
10 3	10 48	11 33
10 18	11 3	a.m.
10 33	11 18	12 3
		12 37

Calling at

Walham Green
Parsons Green
Putney Bridge
East Putney
Southfields
Wimbledon Park
Wimbledon

† Change at
Camden Town
for Maiden Lane
and Caledonian
Road and Barns-
bury.

* Change at
Highbury and
Islington for
Canbury and
Mildmay Park

† Change at
Dalston Junction
for Haggerston
and Shoreditch.

NOTE—The times of the Trains given above are subject to variation from time to time as may be necessary, but the above may be regarded generally as the times at which it is expected the Trains will run.

WEST KENSINGTON

Station at the following times for—

NOTE.—The times of the Trains given above are subject to variation from time to time as may be necessary, but the above may be regarded generally as the times at which it is expected the Trains will run.

For Suburban Places of Interest, Attraction, Etc., see the
"DISTRICT" MAP of GREATER LONDON and ENVIRONS,
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TRAVEL BY "UNDERGROUND"

WIMBLEDON

(For ALL PARTS of SOUTH WESTERN MAIN LINE,

Guildford, Surbiton, Hampton Court, Leatherhead, Epsom, &c.)

WIMBLEDON PARK, SOUTHFIELDS (For Wimbledon Common.)

EAST PUTNEY (For West Hill, Wandsworth.)

PUTNEY BRIDGE and HURLINGHAM,

WALHAM GREEN, WEST BROMPTON,

EARLS COURT (For "Piccadilly" Rly.,

Hungarian Exhibition, Empress Hall, &c.)

EALING (For Great Western Line, to Windsor,

North Ealing, Park Royal & Twyford Abbey, Perivale-Alperton,

Sudbury Town, Sudbury Hill for Horsenden Hill,

SOUTH HARROW, Chiswick Park, ACTON,

HOUNSLOW, Osterley & Spring Grove,

Boston Rd. (For Brentford & Hanwell).

SOUTH EALING,

Turnham Green, Ravenscourt Park,

HAMMERSMITH

(For "Piccadilly" Rly. and

LONDON UNITED ELECTRIC TRAMS).

West Kensington,

BARONS COURT & Addison Rd.

(For **OLYMPIA**),

Brompton, Paddington,

Bayswater, &c.

SOUTH KENSINGTON

(For "Piccadilly" Rly., the Museums, Imperial Institute, London University, Albert Hall and Memorial, &c.)

SLOANE SQUARE,

VICTORIA

(For S.E. & C. & L.B.S.C. & Crystal Palace Rlys.)

ST. JAMES' PARK,

Westminster,

CHARING CROSS

(For the Theatres, "Bakerloo," "Hampstead" & S.E. & C. Rlys.)

TEMPLE BLACKFRIARS

(For Strand Station & Law Courts). (For St. Paul's S.E. & C. Station.)

MANSSION HOUSE (Central City Station.)

(For St. Paul's Cathedral).

CANNON STREET

(For S.E. & C. Railway).

MONUMENT

(For London Bridge).

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and FENCHURCH STREET STATION),

KINGS CROSS BISHOPSGATE

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(For G.E. Liverpool St. Sin.).

Aldgate, Aldgate East,

WHITECHAPEL (Change for Shadwell, Wapping, Rotherhithe,

Deptford Road and New Cross), Stepney Green, Mile End,

Bow Road, Bromley, West Ham, Plaistow, Upton Park,

EAST HAM, BARKING for Tilbury,

Southend, &c.

CHEAP FARES.

For Routes:—

See the **"DISTRICT RAILWAY" MAP OF LONDON**, Price 6d. (2d.)

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To HIGH STREET (for Kensington Palace),
 Notting Hill Gate (for Central London Railway), Bayswater,
 PRAED STREET (Paddington) (for Great Western Railway),
 Edgware Road (for Great Central Railway.)
 BAKER STREET (for St. Johns Wood, Chesham, Aylesbury,
 Verney Junction Lines.)
 KINGS CROSS (Metropolitan Railway.)
 Farringdon Street,
 ALDERSGATE, MOORGATE, BISHOPSGATE.

To Addison Road, UXBRIDGE ROAD,
 WILLESDEN (for London and North Western Railway),
 Kensal Rise, Brondesbury, Hampstead Heath,
 KENTISH TOWN, CAMDEN TOWN,
 GOSPEL OAK, Dalston Junction, Hackney, Homerton,
 Victoria Park, &c.
 Turnham Green, KEW, RICHMOND (for South Western
 Railway Windsor and Reading Lines.)

"PICCADILLY"
 RAILWAY
 STATIONS:

Knightsbridge,
 Hyde Park Corner, Down St., Dover
 Street, Piccadilly Circus (Change for
 END "BAKERLOO" & "HAMPSTEAD" STNS.),
 Leicester Square (Change for "HAMPSTEAD"
 STATIONS), Covent Gdn., Holborn, Strand, Russell
 Sq., Kings X, York Rd. (for Barnsbury), Caledonian Rd.,
 Holloway Rd., Gillespie Rd. (Highbury Hill), & Finsbury PK.
 DISTRICT RAILWAY STATIONS:—GLOUCESTER ROAD
 (Change for Bayswater, Praed Street, &c.)
 SOUTH KENSINGTON (for Imperial Institute, Albert Hall, The
 Victoria and Albert and Natural History Museums, &c.)
 Sloane Square (for Court Theatre and Chelsea (East).)

VICTORIA (for South Eastern and Chatham and Brighton
 and South Coast and Crystal Palace Railways).
 St. James' Park (for Imperial and St. James Theatres).
 WESTMINSTER (for Houses of Parliament, Westminster Abbey, Govern-
 ment Offices and "Down" River Piers.

CHARING CROSS (for Theatres & S.E. & C. Railway Terminus
 RAILWAYS; also City and South London Railway, via "BAKERLOO."
 Temple, Blackfriars (for S.E. and C. St. Paul's Station).

MANSION HOUSE (Central City Station).
 Cannon Street (for South Eastern & Chatham, and City & South London Railways).
 MONUMENT (for London Bridge and London Bridge Station).
 MARK LANE (for Fenchurch Street Terminus).

Moorgate, Bishopsgate, Aldgate.
 ALDGATE EAST, St. Mary's,
 WHITECHAPEL (Change for EAST LONDON RAIL-
 WAY, Shoreditch, Shadwell, Wapping, Rotherhithe,
 Deptford Road, and NEW CROSS).
 STEPNEY GREEN
 MILE END, BOW ROAD, BROMLEY, West Ham,
 Plaistow, UPTON PARK, EAST HAM & BARKING
 (for fast trains to TILBURY SOUTHEAST, &c.)



PLAN
 SHOWING POSITION OF
EXHIBITION
 AND ADJACENT
RAILWAY STATIONS.

To—
 BARONS COURT,
 HAMMERSMITH
 (For London United
 Electric Trams.)
 Ravenscourt Park,
 Turnham Green,
 Chiswick Park
 (For London United
 Electric Trams.)
 ACTON,
 North Ealing,
 Park Royal & Twyford
 Abbey,
 Perivale-Alperton,
 Sudbury Town,
 Sudbury Hill,
 SOUTH HARROW,
 EALING (for Great Western Railway),
 Northfield Halt (Ealing),
 Boston Road (for Brentford & Hanwell),
 Osterley and Spring Grove,
 HESTON-HOUNSLOW,
 HOUNSLOW TOWN,
 (For London United Electric Trams.)
 HOUNSLOW BARRACKS,
 Gunnersbury,
 Kew Gardens,
 RICHMOND (for South Western Ry. Windsor
 and Reading Lines).

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Colour : WHITE (Green panel).

Via Wandsworth High Street, Wandsworth Bridge Road, Walham Green, North End Road, West Kensington Station, Addison Road Station, Shepherd's Bush Station.

WEST KENSINGTON AND PICCADILLY CIRCUS.

Colour : LIGHT GREEN (Red panel).

Via Clarence, West Kensington, Lillie Road, Old Brompton Road, South Kensington Station, Sloane Street, Piccadilly.

PUTNEY AND BRONDESURY.

Colour : BLUE (Red panel).

Via Putney High Street, Fulham Road, Walham Green, North End Road, Lillie Road, Old Brompton Road, Earls Court Road, Kensington Church, Church Street, Notting Hill Gate, Westbourne Grove, Richmond Road, Harrow Road, West Kilburn, High Road, Kilburn.

Passing Earls Court Station near Exhibition.

WEST HAMPSTEAD, or FINCHLEY ROAD, and FULHAM ROAD.

Colour : BLUE.

Via Earls Court Road as above, to Kilburn High Road, thence *Via* Quex Road and West End Lane, to West Hampstead and Kilburn Priory and Canfield Gardens to Finchley Road.

SHEPHERD'S BUSH AND WALHAM GREEN.

Colour : WHITE (Green panel).

Via Holland Road, Addison Road Railway Bridge, Avonmore Road, North End Road, Harwood Road to Peterborough Hotel.

THE LONDON ROAD CAR COMPANY, LIMITED.

This Company has three Routes of Omnibuses which immediately PASS THE ENTRANCES TO THE EARLS COURT EXHIBITION PREMISES. The particulars of same are as follows :—

WEST KENSINGTON AND LONDON BRIDGE.

Colour : BROWN (Blue side panel.) Route Letter "B."

Via Cedar's Hotel, North End Road, Lillie Road, Richmond Road, Old Brompton Road, South Kensington Station, Brompton Road, Knightsbridge, Albert Gate, Hyde Park Corner, Piccadilly, Piccadilly Circus, Shaftesbury Avenue, Charing Cross Road, New Oxford Street, Holborn, Holborn Viaduct, Newgate Street, General Post Office, Cheapside, Bank, King William Street, Monument, over London Bridge to Railway Station Yard.

Service every Nine Minutes.

FULHAM PALACE ROAD AND LONDON BRIDGE RAILWAYS.

Colour : WHITE. Route Letter "D."

Via "The Greyhound," Fulham Palace Road, Greyhound Road, Queen's Club Gardens, May Street, North End Road, and thence as per route "B" to London Bridge.

Service every Nine Minutes.

"PRINCE OF WALES," FULHAM (SOUTH WEST) AND ISLINGTON (NORTH.)

Route Letter "G."

Colour : BLUE (Red Side Panel, showing "Walham Green and Islington" in large Letters.

Via "Prince of Wales," Greyhound Road, Lillie Road, Old Brompton Road, South Kensington Station, Brompton Road, Knightsbridge, Albert Gate, Hyde Park Corner, Hamilton Place, Park Lane, Oxford Street, Orchard Street, Baker Street, York Place, Marylebone Road, Euston Road, Pentonville Hill, "Angel," High Street, to Upper Street.

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